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The music of Django Reinhardt and Stephane Grappelli has had a resurgence in popularity in the 1970s. Guitarists as diverse as rock stars Peter Frampton, Carlos Santana and Jerry Garcia, blues great B.B. King, country players Chet Atkins and Jerry Reed, classical masters John Williams and Julian Bream, and nearly every jazz guitarist from Les Paul and Barney Kessel to Al DiMeola and Larry Coryell have expressed their admiration and respect for the artistry of Django Reinhardt. The passion and wealth of creativity in his music will always be immortal. That Django can be an inspiration to musicians of such different temperaments and styles points out the universality of his musical legacy.

Duke Ellington called him one of the preeminent jazz instrumentalists of all time. This tribute to an illiterate European gypsy who told time by the sun, who would just as soon disappear to go fishing or play billiards as keep a musical engagement, came from one of the most sophisticated musicians in jazz history. Django, a man who overcame a severe handicap, the crippling of two fingers on his left fretting hand burned in a caravan fire when he was eighteen, went on to develop an astounding, unique and inimitable technique unrivaled today.

The details of Django's life have been dealt with in many music journals and liner notes to his albums and will not be further expounded upon here. Indeed author James Jones (*From Here to Eternity*) once set out to write a book about Django, who had greatly inspired him. After traveling to France and talking to numerous of Django's contemporaries, he finally abandoned the project because of the inconsistencies and contradictions he found in his interviews. Django will always be the stuff of which legends are made; the real facts can never be known. It is in his music that Django will be found, in all his complexity and simplicity, his fierce passion and soulful romanticism.

Twenty-five years after Django's death, violinist Stephane Grappelli, his partner in the Quintet of the Hot Club of France, is turning on a whole new generation of fans to the joys of "Le Jazz Hot" with his gracious ambience, total musicianship and sublime creativity. At seventy years of age he is an inspiration to see and hear. He cooks with such joy and rhapsodizes so beautifully, totally at one with his instrument, that he bridges all generation gaps. If Django were alive today, he too would most certainly be a force in the future development of jazz.

Yet Django lives on forever on the numerous recordings he made between 1934 and his death in 1953. Director Martin Scorsese is said to have gained his original inspiration for the movie "New York, New York" while listening to the quintet's recording of "Billets Doux" which is featured in the movie.

I hope that this book will help you gain some insight and much pleasure and inspiration from the music of the great gypsy, Django Reinhardt.

Stan Ayeroff
Los Angeles, California
February 20, 1978

Notes on the Solos

"Dinah" December 1934

This is from the first recording session of "The Quintet of The Hot Club of France."

"Blue Drag" April 1935

"Chasing Shadows" September 1935

"It Don't Mean A Thing" October 1935

I have transcribed Django's solo and the last section where he "trades fours" with Stephane Grappelli.

"After You've Gone" May 1936

This has a vocal by Freddy Taylor and features some of Grappelli's hottest playing.

"Georgia On My Mind" May 1936

This features a vocal by Freddy Taylor. The introduction by Django is superb.

"Shine" May 1936

Another vocal by Freddy Taylor. Django really cooks on this one.

"In A Sentimental Mood" April 1937

"The Strick Of Araby" April 1937

"You Rascal You" December 1937

Django is backed only by the base of Louis Vola. I have transcribed the third, fourth, and fifth choruses and the two choruses that follow the bass solo.

"Finesse" April 1939

Recorded under the name "Rex Stewart And His Feetwarmers," this cut featured touring members of The Duke Ellington Orchestra: Rex Stewart on cornet, Barney Bigard on clarinet and Billy Taylor on bass.

"Undecided" August 1939

This cut has a vocal by Beryl Davis after Django's opening solo.

"Don't Worry 'Bout Me" August 1939

I have transcribed Django's opening solo and his half chorus after the vocal by Beryl Davis.

"Nuages" (I) February 1946

This version features Stephane Grappelli on violin. Django starts his solo in artificial harmonics.

"Nuages" (II) August 1947

This version features Maurice Meunier on clarinet.

"Nuages" July 1950

This unaccompanied solo was to be part of the sound track for a movie about Django. It is actually a medley of two tunes, "Belleville" and "Nuages." It is an indication of Django's dynamic energy and flow of ideas that this cut runs eleven minutes and fifty seconds. The end of "Belleville" fades out on one side of the 78 record on which it was recorded, and fades in again on the other side, eventually becoming "Nuages." I have transcribed the beginning of "Nuages" with the complete statement of the theme.

Explanation of Symbols



Trill: Consists of a hammer-on one scale degree above, and a pull-off to the original note.



Bends: Bend note (a) up to note (b) and hold for duration of note (b). Strike string only at note (a).



Slides: Left-hand finger remains on string. Only first note is plucked.



Glissando: Like a slide with both the first and second notes being plucked.



Tremolo Glissando: Same as glissando, with tremolo picking from note (a) to note (b).

0,1,2,3,4

Left-Hand Fingering

① ② ③ ④ ⑤ ⑥

String Numbers

C

Full Barre

$\frac{1}{2}$ C

Half Barre

Octaves: Octaves are to be fingered as follows:



A Note on the Fingering

As I began to work out the fingerings of the solos in this book I was aware that Django used only the index and middle fingers of his left hand for his single-string work. We can only theorize how much use he had of his other two crippled fingers. He probably used them and his thumb in chords. How much? Again, we can only guess.





Keeping this in mind, I set out thinking, "He only had two fingers, so there's not a whole lot of choice." Almost immediately I found myself staring at my left hand, saying, "This is impossible! Django couldn't have used only two fingers!" As I got further along, many patterns emerged and fell into place. They did so only when I used my whole hand.

I have attempted to use those fingerings that were the easiest in producing the desired sound. There were many choices of fingerings; these are only the ones that worked best for me. You may find that another fingering suits your particular technique better than the one I have chosen. If so, feel free to experiment.

It has been fascinating to think about how Django actually played. He must have had tremendous ingenuity and imagination. I did experiment using only two fingers to play the solos, but I found it impossible to do. Therein lies much of the mystery Django has for me: he does the impossible.

A Note on Swing

There are many rhythmic subtleties to be found in Django's music. While either taking a solo or accompanying another soloist Django was always in control of the song's rhythmic drive. Listen to the recordings themselves to hear how Django kept things moving by either adding punctuation to inspire the soloist or swinging madly in his own solo efforts.

In the following transcriptions all eighth notes are to be played in a swing manner. This means that two eighth notes () are to be played as the first and third notes of a triplet (). In addition, four sixteenths () are to be played with a triplet feel ().

Dinah

Words by Sid Lewis and Joe Young
Music by Harry Akst

Fast $\text{♩} = 112$

The musical score for 'Dinah' is presented in two systems, each containing five staves. The top staff of each system is the guitar line, and the bottom staff is the bass line. The music is in 4/4 time and features a variety of chords and fingerings.

System 1:

- Staff 1 (Guitar): Starts with a G chord, followed by a D7 chord. Fingerings are indicated by numbers 1-4.
- Staff 2 (Bass): Features a G chord and a D7 chord. Fingerings are indicated by numbers 1-4.
- Staff 3 (Guitar): Features a G chord and a D7 chord. Fingerings are indicated by numbers 1-4.
- Staff 4 (Bass): Features a G chord and a D7 chord. Fingerings are indicated by numbers 1-4.
- Staff 5 (Guitar): Features a G chord and a D7 chord. Fingerings are indicated by numbers 1-4.

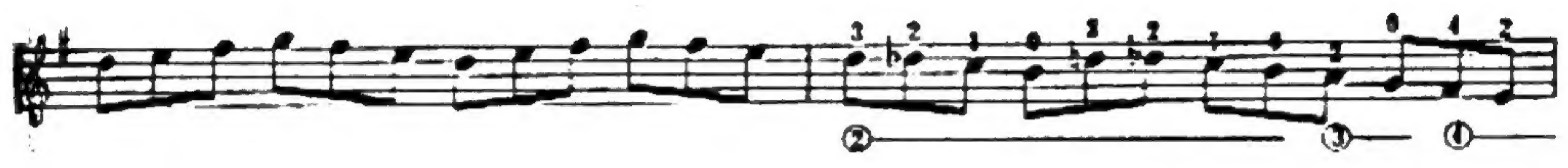
System 2:

- Staff 1 (Guitar): Features an Em6 chord, an Em(maj7) chord, and an Em7 chord. Fingerings are indicated by numbers 1-4.
- Staff 2 (Bass): Features an Em6 chord, an Em(maj7) chord, and an Em7 chord. Fingerings are indicated by numbers 1-4.
- Staff 3 (Guitar): Features an Em6 chord, an Em(maj7) chord, and an Em7 chord. Fingerings are indicated by numbers 1-4.
- Staff 4 (Bass): Features an Em6 chord, an Em(maj7) chord, and an Em7 chord. Fingerings are indicated by numbers 1-4.
- Staff 5 (Guitar): Features an Em6 chord, an Em(maj7) chord, and an Em7 chord. Fingerings are indicated by numbers 1-4.

[illegible]

The first staff of music is in treble clef with a key signature of one flat (B-flat). It contains a melody with eighth and quarter notes, and a bass line with quarter notes. Fingering numbers (1-4) are written above the melody. A 'D7' chord symbol is placed above the staff. Below the staff, a sequence of circled numbers (4, 3, 2, 1, 2, 1, 4, 3, 5, 6, 1) indicates fingerings for a continuous bass line.

The first staff of music is in treble clef with a key signature of one sharp (F#). It begins with a common time signature 'C'. The melody consists of eighth notes, with the first three notes (F#, A, C) beamed together and marked with a '1' above and a '3' below. This is followed by a series of eighth notes, some beamed in pairs, with a '2' above and a '3' below. The staff concludes with a double bar line.



Blue Drag

Words and Music by Josef Myrow

Medium $\text{♩} = 120$

Chorus:

Dm Dm/C Bm7b5 Bb7 Dm Dm/C

Verse:

Bm7b5 Bb7 Dm Dm/C

Bridge:

A7 Bb7 A7

Outro:

Dm A7 Dm Dm/C

Chorus:

Bm7b5 Bb7 Dm Dm/C

Verse:

Bm7b5 Bb7 Dm Dm/C A7

Bridge:

Bb7 A7 Dm G

Outro:

Dm

First line of musical notation. Chord: G. Fingering: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. Fingerings: ① ————— ② ③ — ④ ⑤ — ⑥ ⑦ — ⑧ ⑨ —

Second line of musical notation. Chords: Dm, Dm/C, Bb7, A7, Dm, Dm/C. Fingerings: ② ————— ① ③ —

Third line of musical notation. Chords: Bm7b5, Bb7, Dm, Dm/C, Bm7b5, Bb7. Fingerings: ③ ② ————— ① ④ — ③ — ② — ③

Fourth line of musical notation. Chords: Dm, Dm/C, A7, Bb7, A7, Dm. Fingerings: ② ————— ① ————— ②

Chasing Shadows

Words by Beany Davis
Music by Abner Silver

Slow ♩ = 102

Chord progression: Eb, Bb7, Eb, Db, Eb, Bb7

Chord progression: Eb, Abm, Eb, Cm, Fm, Bb7, Eb, Cm

Chord progression: Fm, Bb7, Eb, Bb7, Eb, Db

Chord progression: Eb, Bb7, Eb, Abm, Eb, Cm

Chord progression: Fm, Bb7, Eb, Am7b5

Chord progression: D7, Cm

The musical score consists of six staves of music. Each staff contains a melody line with various musical notations including eighth, quarter, and half notes, as well as rests. Below the melody lines are numbered fingering lines (1-5) indicating finger placement. Chord symbols are placed above the staff at specific intervals. The tempo is marked 'Slow' with a quarter note equal to 102 beats per minute.

The image shows a page of musical notation for guitar, featuring four staves of music. The notation includes notes, rests, and fingerings (1-3). The chords are labeled as Cm, Ebm6, Bb7, Eb, Db, Abm, Fm, and Bb7. The notation is in a key of B-flat major (two flats) and 4/4 time. The first staff has a key signature change to C major (no sharps or flats) and a common time signature change to 3/4. The second staff has a key signature change to B-flat major (two flats) and a common time signature change to 4/4. The third staff has a key signature change to A-flat major (three flats) and a common time signature change to 3/4. The fourth staff has a key signature change to F major (one flat) and a common time signature change to 4/4. The notation includes various musical symbols such as notes, rests, and fingerings (1-3). The chords are labeled as Cm, Ebm6, Bb7, Eb, Db, Abm, Fm, and Bb7. The notation is in a key of B-flat major (two flats) and 4/4 time. The first staff has a key signature change to C major (no sharps or flats) and a common time signature change to 3/4. The second staff has a key signature change to B-flat major (two flats) and a common time signature change to 4/4. The third staff has a key signature change to A-flat major (three flats) and a common time signature change to 3/4. The fourth staff has a key signature change to F major (one flat) and a common time signature change to 4/4. The notation includes various musical symbols such as notes, rests, and fingerings (1-3). The chords are labeled as Cm, Ebm6, Bb7, Eb, Db, Abm, Fm, and Bb7.

It Don't Mean A Thing (If It Ain't Got That Swing)

Words by Irving Mills
Music by Duke Ellington

Medium ♩ = 136

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Gm Eb7 D7 G

② ①

C7 F7 Bb

⑤ ④ ③ ② ① ② ③ ④ ⑤ ① ①

Ebmaj7

② ④ ③ ① ③ ② ①

C7 F7 D7 Gm

① ③

Eb7 D7 G C7 F7 Bb D7

Second Solo
Trading "fours" with violin

G C7 F7

① ② ③

Bb D7 G C7(b9) F

⑤ ④ ③ ② ① ② ③ ④ ⑤ ①

Bb G 8va

①

C7 F7 Bb D7 Gm

2 Cm

E \flat 7 D7 G B \flat 7

E \flat maj7 C7 F D7

Gm (G7)

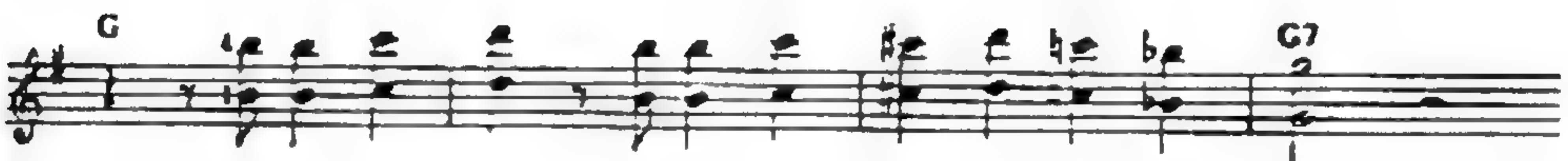
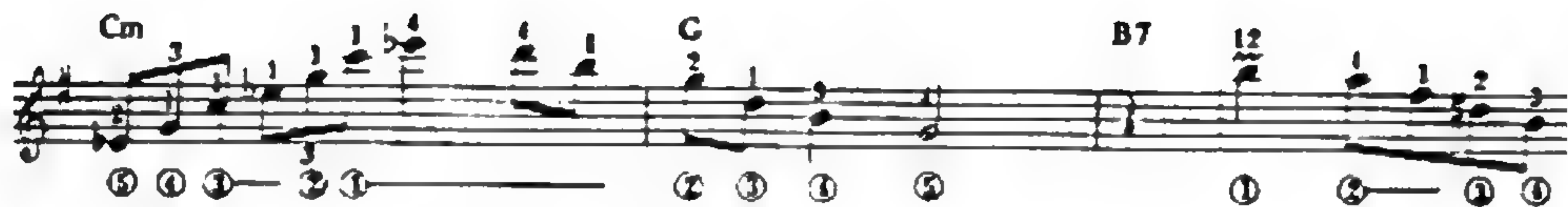
After You're Gone

Words and Music by Turner Layton and Henry Cramer

Fast $\text{♩} = 138$

The piano score for "After You're Gone" is written in G major, 4/4 time, with a tempo of 138 beats per minute. The score consists of eight staves of music, each with a corresponding line of fingerings (circled numbers) and chord markings above the staff.

- Staff 1:** Chords: C, Cm. Fingerings: ②, ①.
- Staff 2:** Chords: G, E7. Fingerings: ② ①, ② ①, ② ③ ④, ① ②.
- Staff 3:** Chords: A7, D7. Fingerings: ③ ② ①, ③ ② ①, ① ② ③ ④.
- Staff 4:** Chord: G. Fingerings: ①, ②, ③, ④ ③ ②.
- Staff 5:** Chord: C. Fingerings: ③ ② ①, ② ①, ② ① ② ④ ③.
- Staff 6:** Chords: Cm, G. Fingerings: ⑥ ⑤ ④ ③, ② ①, ②, ③, ①, ①, ② ③ ④.
- Staff 7:** Chord: E7. Fingerings: ④, ③ ② ①, ②, ③.
- Staff 8:** Chords: Am, E7, Am. Fingerings: ①, ②, ③ ① ③, ④ ③ ② ①, ② ③ ①, ①.



Words by Stuart Corneli
Music by Hoagy Carmichael

Abm6. Eb Cm Fm Bb7

② ③ ① ③

The first staff of music is in treble clef with a key signature of one flat (Bb). It contains a melody of eighth and quarter notes. Chord symbols Eb, Fm, and Bb7 are written above the staff at various points. Below the staff, there are three circled numbers: ①, ②, and ③, connected by lines.

The first staff of music is in the key of E-flat major (E♭) and 4/4 time. It begins with a treble clef and a key signature of one flat. The melody starts on a whole note E♭, followed by a half note D♭, and then a quarter note C. A slur covers the next four notes: a quarter note B♭, a quarter note A♭, a quarter note G, and a quarter note F. This is followed by a half note E♭ and a whole note D♭. The staff ends with a double bar line. Below the staff, there are two lines of fingerings: the first line has '2' under the first note, '1' under the second, and '2' under the third; the second line has '1' under the fourth, '3' under the fifth, '2' under the sixth, '1' under the seventh, and '1' under the eighth.

Abm6 Eb Cm Fm Bb7

② ③ ④ ① ⑤ ④ ③

First staff of music for 'The Rose Tree'. The key signature is one flat (Bb). The notation includes a treble clef, a key signature of one flat, and a 2/4 time signature. The melody is written on a single staff. The notes are: Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The notes are grouped into four measures. The first measure contains Bb4 and A4. The second measure contains G4 and F4. The third measure contains E4 and D4. The fourth measure contains C4. The notes are marked with fingerings: 1 for Bb4, 2 for A4, 3 for G4, 2 for F4, 1 for E4, 2 for D4, and 1 for C4. The staff is labeled with 'Eb' and 'A3m6' above the first measure, 'Eb' above the second measure, 'G' above the third measure, and 'Cm' above the fourth measure. Below the staff, there are four groups of numbers in circles: (4) (3) (2) (1) (2) (1) (3) (2).

First staff of music for 'The Girl on the Boat'. The key signature is one flat (Bb). The staff contains a melodic line with various accidentals and a bass line with fingerings. Chord symbols Fm, Bb7, Eb, and G7 are written above the staff. Fingerings are indicated by numbers 1-4 above notes and circles with numbers below the staff.

Cm Abm6 Eb Cm

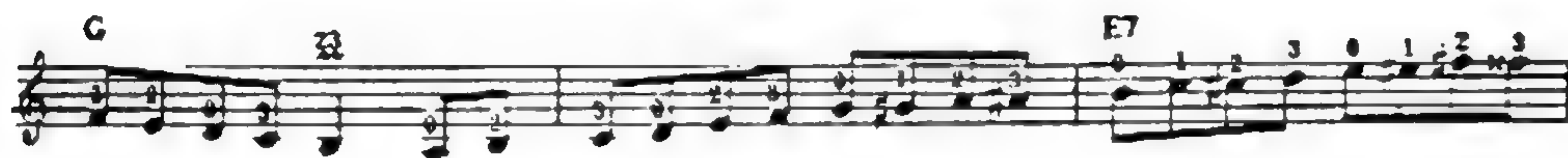
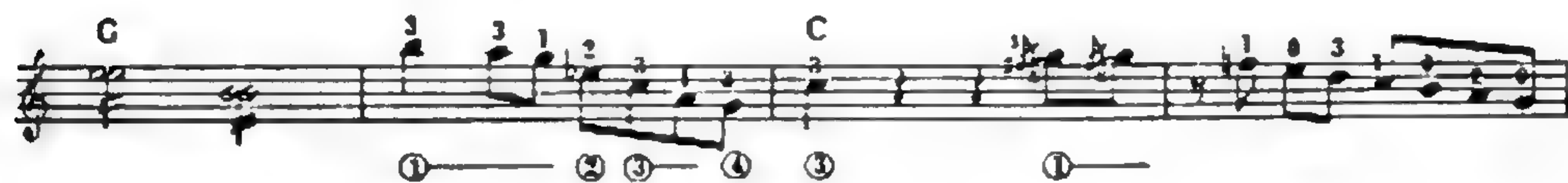
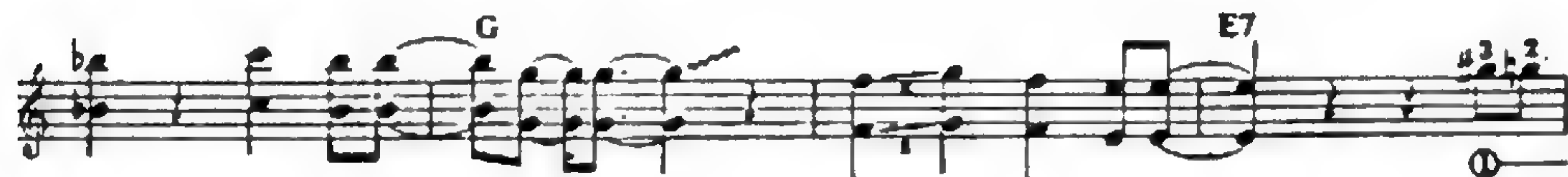
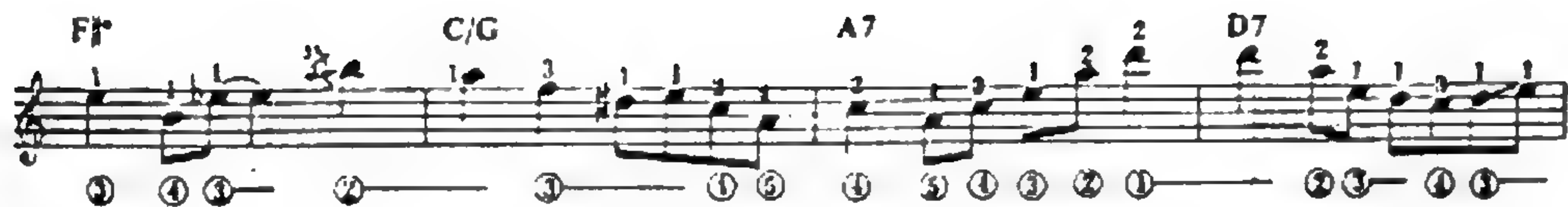
① — ② ③ ④ ⑤ ④ ③ ② ① —

Shine

Words by Cecil Mack and Lew Brown
Music by Ford Dabney

Fast $\text{♩} = 136$

Sheet music for the song "Shine". The tempo is marked "Fast" with a tempo of 136 beats per minute. The music is written on a single staff with a treble clef. The key signature has one sharp (F#). The piece features various musical notations including eighth and sixteenth notes, rests, and fingerings (1, 2, 3). Chord symbols (C, G, E7, D7, Am, F) are placed above the staff at specific points. A "Solo" section is indicated by a dashed line above the staff in the fifth measure. The piece concludes with a final chord of F.



Slow rubato ♩ = 104



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Dm D7

⑤ — ④ ③ — ② ①

Gm C7 F Ab

— ② ③ ④

Db Bbm Ebm Ab7

① — ② — ① — ② — ③

Db Ebm Ab7

② — ① — ② — ① ② — ① — ② ③

Db Bbm Ebm Ab7 F/C

④ — ③ — ② ③ — ② —

C7 Dm Bbm F/C 8va G7

① ⑥ — ④ — ③ — ② — ③ ④ — ① — ②

C7 B7 C7 C#7

② — ① — ③

Dm D7

— ④ ④ ③ ④ ③ — ① ② — ① ② — ③ ④ — ① ② ①

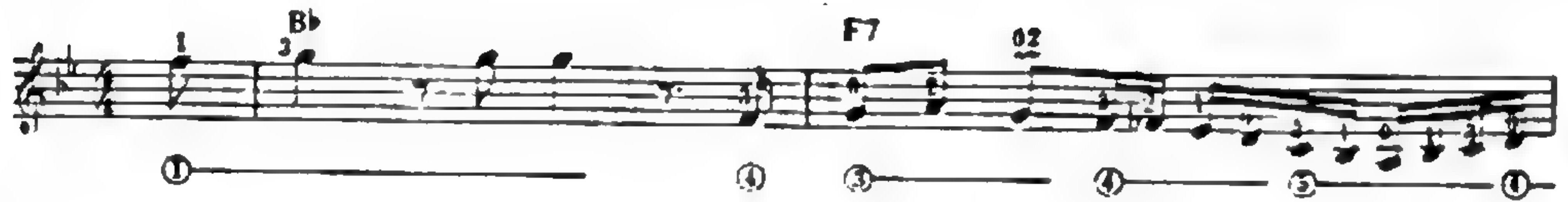
Gm C7 F

— ② ③ ④ ③ — ③ ④ ③ — ② — ③ — ②

The Sheik Of Araby

By Francis Wheeler, Harry B. Smith and Ted Snyder

Fast ♩ = 136



First staff of music. It begins with a whole rest, followed by a series of eighth and sixteenth notes with various fingering numbers (1, 2, 3, 4). A **Bb** chord is indicated above the staff. The staff concludes with a whole rest. Below the staff, a sequence of circled numbers is written: ①②③ — ① — ②①② —.

Second staff of music. It contains eighth and sixteenth notes with fingering numbers. An **F7** chord is marked above the staff. The staff ends with a whole rest. Below the staff, the following circled numbers are written: ② — ① — — — — ② — ③ — — — — ②① — ② — ③ — ① —.

Third staff of music. It features eighth and sixteenth notes with fingering numbers. **D7** and **G7** chords are indicated above the staff. The staff concludes with a whole rest. Below the staff, the following circled numbers are written: — — — — — ② — ③ — ② — ① — — — — ② — ③ —.

Fourth staff of music. It contains eighth and sixteenth notes with fingering numbers. **C7** and **F7** chords are marked above the staff. The staff ends with a whole rest. Below the staff, the following circled numbers are written: — — — — — ② — ③ — ② — ① — — — — ② — ③ —.

Fifth staff of music. It consists of eighth and sixteenth notes. A **Bb** chord is indicated above the staff. A repeat sign is present in the middle of the staff. The staff concludes with a whole rest.

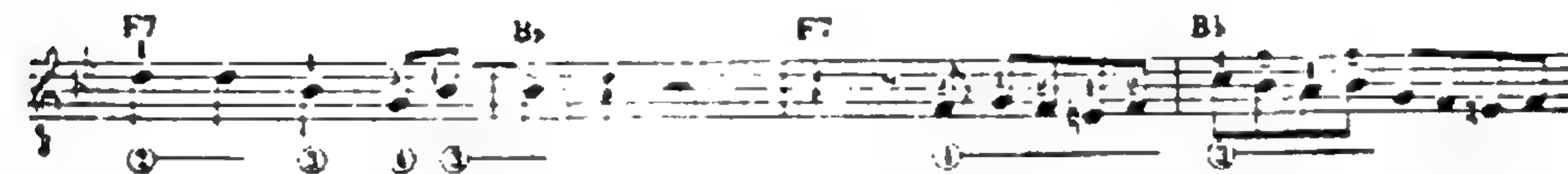
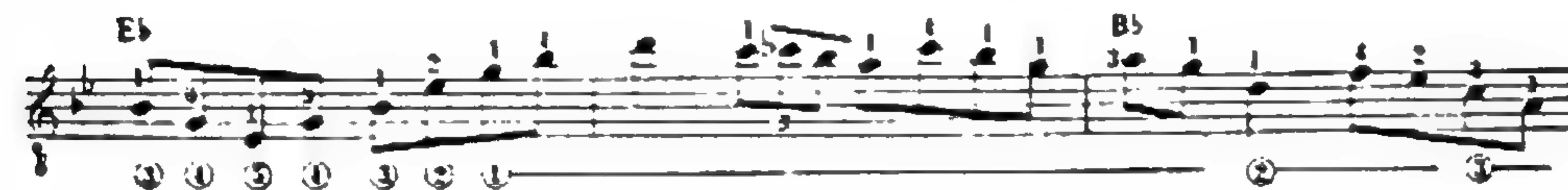
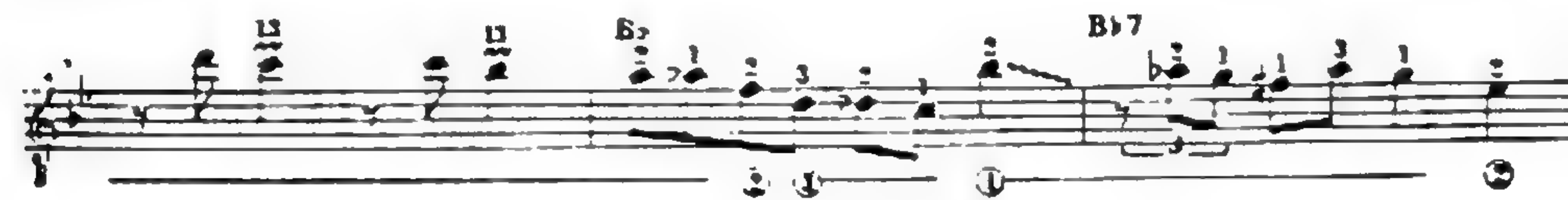
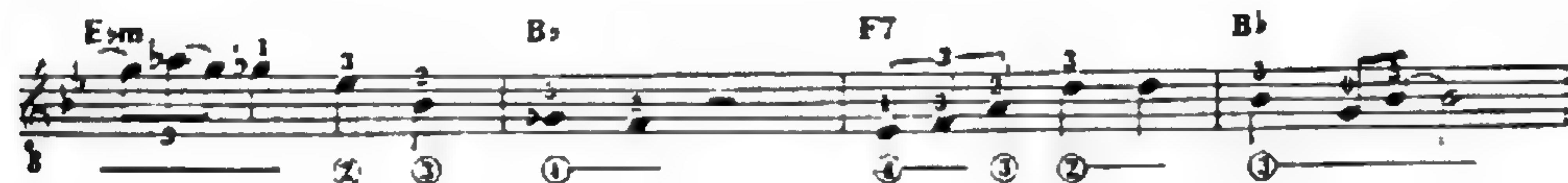
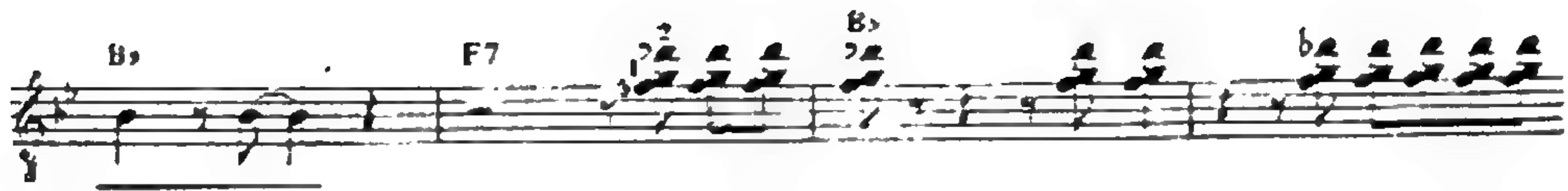
Sixth staff of music. It consists of eighth and sixteenth notes. A **Bb** chord is indicated above the staff. A repeat sign is present in the middle of the staff. The staff concludes with a whole rest.

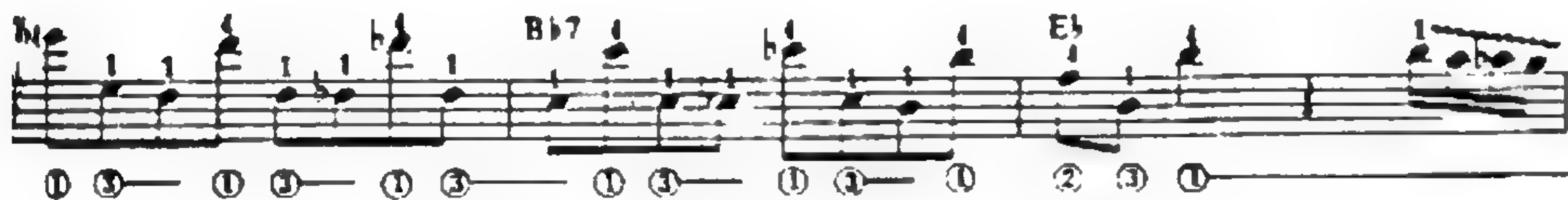
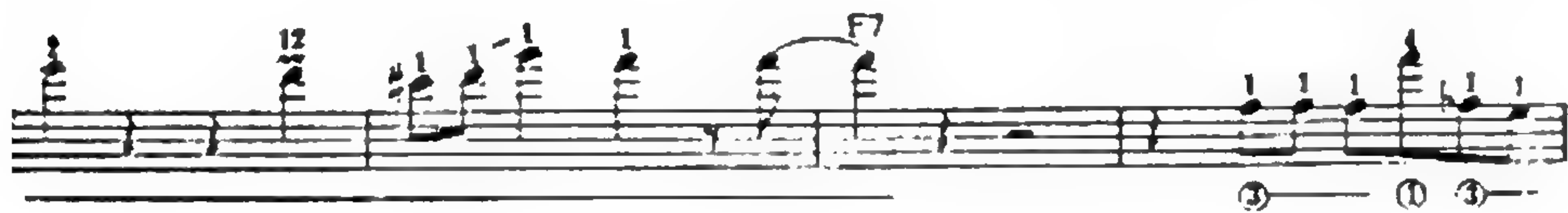
If Be Glad When You're Dead) a Rascal You

Words and Music by Sam Theard

Fast $\text{♩} = 140$

The musical score is written for piano and consists of eight staves. The key signature is B-flat major (two flats). The tempo is marked 'Fast' with a quarter note equal to 140 beats per minute. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets. Fingerings are indicated by numbers 1 through 5. Dynamics include accents and slurs. Chord symbols are provided above the staff: Bb, F7, Bb7, Eb, Ebm, and Bb. The score is a single melodic line with no accompaniment.





Finesse (Night Wind)

Words by Robert Sour
Music by Billy Taylor

Slow ♩ = 96

(Db)

Db Bbm Ebm Ab7

Db Bbm

Ebm Ab7 Db9

Bbm

Gbm Db Bbm

A7 Ab7 Db Gbm Db

Words by Sid Robin
Music by Charles Shavers

Fast 4:120

① ② ③ ④

① ② ③ ④

① ②

D ① ②

G9 ③ ② ① ② ③ ④ ⑤ ③

E7 ③ ① ② ③ ④ ② ③ ④ ⑤

A7 ③ ② ③ ④ ⑤

D Bm ④

Em A7 ③ ② ① ②

D ③ ② ③ ④

G9 ③ ② ③ ④ ⑤

E7 ② ③

A7 ③ ④

D D9 ③ ④ ⑤

The image displays six staves of guitar tablature. Each staff consists of a musical staff with notes and a line of numbers (1-5) representing fret positions. Chord symbols are placed above the staves: C, E7, A7, D, G9, and G7. Fingerings are indicated by numbers 1-4 above the notes. The tablature is as follows:

- Staff 1:** Chord C. Fingering: 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.
- Staff 2:** Chord E7. Fingering: 1, 2, 3, 4, 5, 4, 3, 2, 1, 1.
- Staff 3:** Chord D. Fingering: 1, 2, 1, 3, 1.
- Staff 4:** Chord G9. Fingering: 2, 3, 4, 2, 3, 4, 3, 2, 1.
- Staff 5:** Chord A7. Fingering: 1, 2, 3, 1, 5.
- Staff 6:** Chord D. Fingering: 1, 2, 3, 4, 5, 3. Chord G7. Fingering: 1, 2.

Don't Worry 'Bout Me

By Ted Koehler and Rube Bloom

Medium $\text{♩} = 120$

The musical score is written for a single melodic line in 4/4 time, with a tempo of Medium (♩ = 120). The key signature has two flats (Bb and Eb). The score consists of eight staves of music, each with a key signature change indicated above the staff. The changes are: Ab (Staff 1), Db (Staff 2), Ebm (Staff 3), Gbm (Staff 4), Bbm (Staff 5), Ebm (Staff 6), Ab7 (Staff 7), and Db7 (Staff 8). The notation includes various musical symbols such as eighth notes, quarter notes, half notes, and rests. Fingering numbers (1-4) are provided for many notes. There are also some performance markings like '24' and '8va'.

Musical score for guitar, featuring seven staves of notation with chords and fingerings.

Staff 1: Chords: $G\flat$, δva . Fingerings: ①, ⑤, ④, ③, ②, ①, ②.

Staff 2: Chords: $G\flat m$, $D\flat$. Fingerings: ③, ②, ①, ④, ②, ④, ②, ①, ③, ②, ①.

Staff 3: Chords: C , $E\flat m$. Fingerings: ④, ③, ②, ①, ②, ③, ④, ②, ③, ④, ⑤, ⑥.

Staff 4: Chords: $A\flat$, $D\flat$, **Second Solo 1**. Fingerings: ④, ③, ②, ①.

Staff 5: Chords: $G\flat m$, δva . Fingerings: ②, ③, ②, ④, ④, ①.

Staff 6: Chords: $D\flat$, δva , $D\flat 7$. Fingerings: ②, ③, ④, ①, ②, ③, ①.

Staff 7: Chords: $G\flat maj 7$, δva . Fingerings: ②, ③, ①, ②, ③, ④, ④, ③, ②, ①, ②, ③.

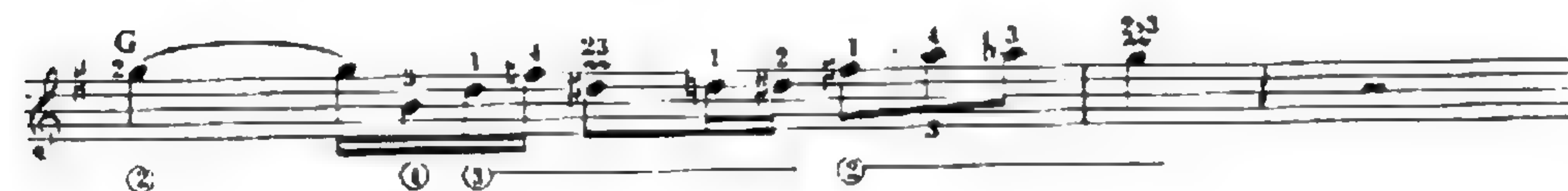
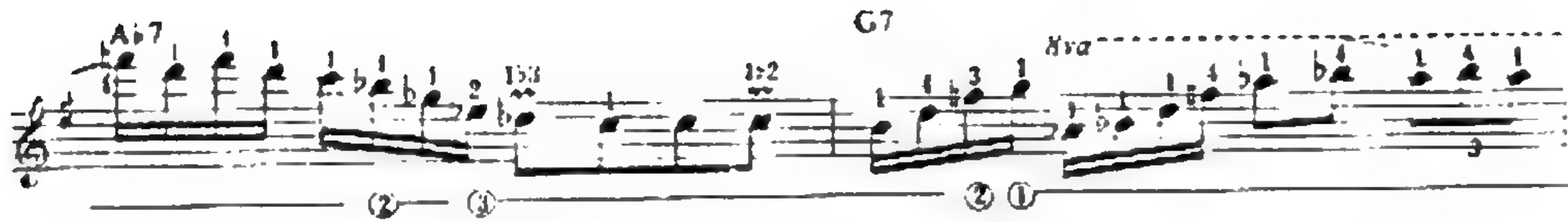
Images (I)

Music by Dariusz Reinhardt

Medium $\text{♩} = 110$

Artificial Harmonics

E_b9 $D7b9$ G E_b9 $D7b9$ G $B7$ Em $A7$ $D7$ E_b9 $D7b9$ G



Slow ♩ = 100

The musical notation is organized into eight staves, each featuring a treble clef and a key signature of one flat (B-flat). The notation includes various chords (F, Db9, C7b9, D7b9, A7b9, Dm6, G, C9, Db9), fingerings (numbers 1-4), and slurs. The tempo is marked 'Slow' with a quarter note equal to 100 beats per minute. The page number '38' is at the bottom left.

Musical staff with notes and fingerings. Chords **D9** and **C9** are indicated above the staff.

Musical staff with notes and fingerings. Chord **F7** is indicated above the staff.

Musical staff with notes and fingerings. Chords **Gb9**, **F9**, and **8va** are indicated above the staff.

Musical staff with notes and fingerings. Chords **Bbmaj7** and **8va** are indicated above the staff.

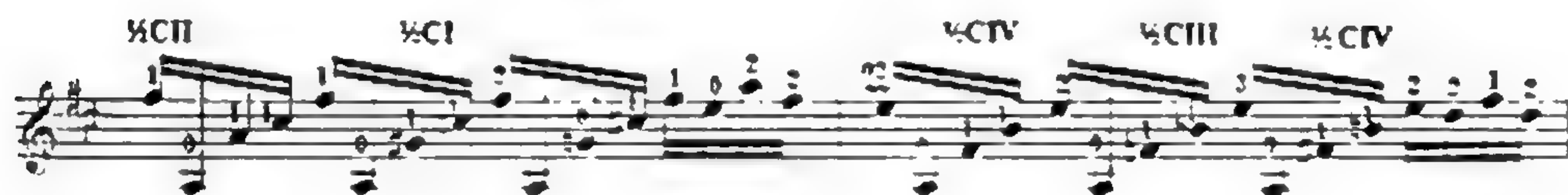
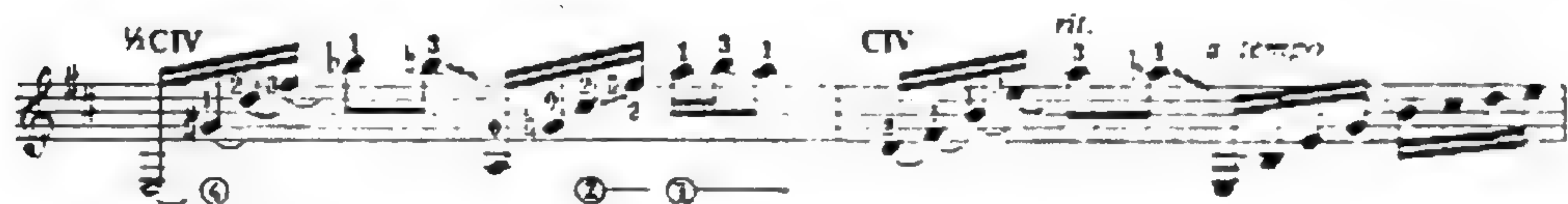
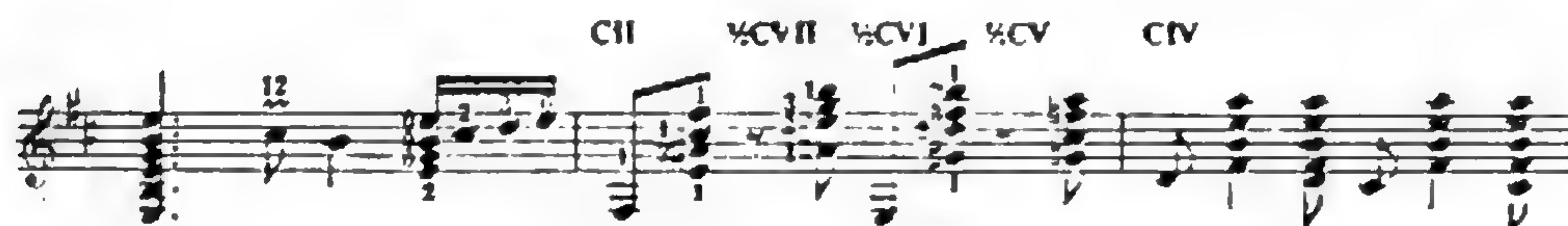
Musical staff with notes and fingerings. Chords **Bbm6** and **Bbm7** are indicated above the staff.

Musical staff with notes and fingerings. Chord **Fmaj7** is indicated above the staff.

Musical staff with notes and fingerings. Chords **D9** and **C9** are indicated above the staff.

Musical staff with notes and fingerings. Chord **Fmaj7** is indicated above the staff.

Slow rubato

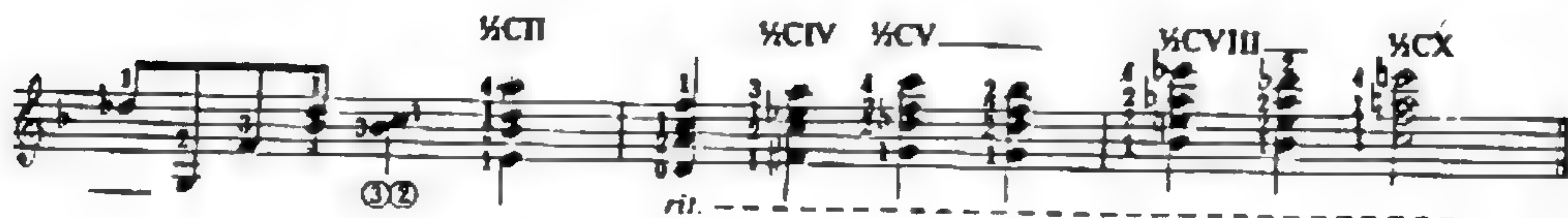
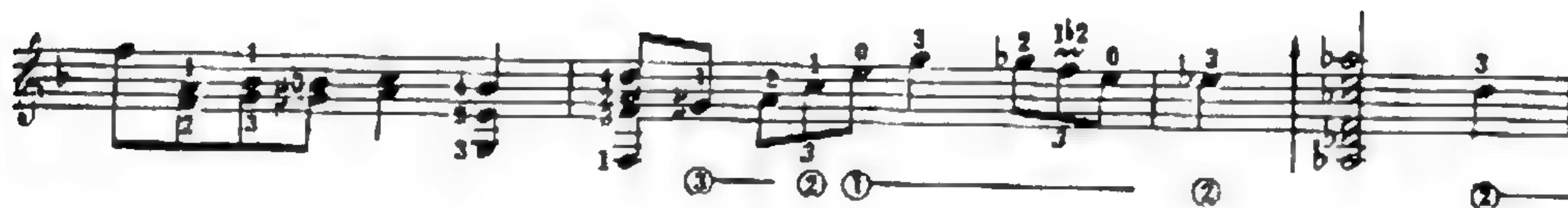
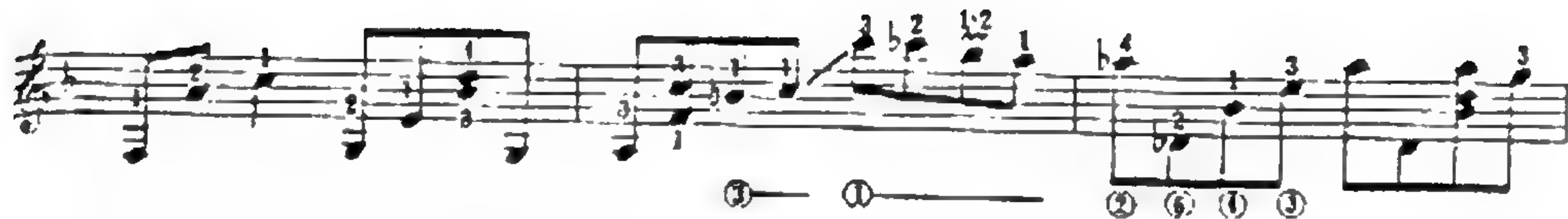


The first system of musical notation for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of several measures, including a triplet of eighth notes. Fingering numbers (1, 2, 3, 0) are written above the notes. The system concludes with a double bar line.

The third system of musical notation, labeled 'CIII' at the end. It continues the melodic line with various fingerings and includes a final measure with a double bar line. Below the staff, there are three groups of circled numbers: (3) — (1) —, (3) (2) (1) —, and (2) — (3) —.

SCVIII

Handwritten musical score for a piece titled "SCVIII". The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece is divided into two main sections by a double bar line. The first section contains several measures of music, including a triplet of eighth notes. The second section begins with a measure marked "1" and continues with more musical notation. The score is handwritten and appears to be a personal or working draft.



An Analysis of Django's Guitar Style

Introduction

This section of the book will present the main stylistic concepts of Django's guitar music. Though there is always much to be learned through analysis, keep in mind that there is much that will remain a mystery. There will be notes that will not fit into any analytical category, yet they work. These are what make Django (and all great improvisers) special and unique. It should also be pointed out that Django did not follow any set rules or limit his imagination in any way. He simply played what he heard.

He had the technique to play anything he could think of, and also had an incredible stream of ideas. Though he developed an astounding technique he never used it as an end in itself; he could think as fast as he could play.

Django did have his own clichés, which he would use now and again; but considering his huge output, it is amazing how each solo can stand on its own as special and unique.

Django was one of those musical rarities: he seemed incapable of playing a wrong note. His music never sounded strained or forced, and he didn't have to struggle for ideas. Indeed, there seemed to be so much music and energy inside of him that it had to come bursting out.

Django's Guitar Style

One phrase I use to describe Django's guitar style is "ornamented arpeggio." Though he always had a melodic concept in his solos, he made very frequent use of arpeggios in one form or another. This differs somewhat from the modern developments in jazz and rock music. Today it is more common to juxtapose many different scales or modes to create the harmonic and melodic interest.

You should have a good grasp of the following theory in order to understand the style of Django and his contemporaries. Since it is not the intention of this book to discuss it in detail, I suggest that you fill in any gaps you may have with supplementary instruction or reading.

Chord Formulas

You should have a basic understanding of chord construction (formulas).

Triads: Root (R), Third (3), Fifth (5)

Major (R 3 5)

Minor (R b3 5)

Diminished (R b3 b5)

Augmented (R 3 #5)

Extended Harmony:

6th chords

7th chords

9th chords

11th chords

13th chords

Altered Chords:

Any chords with a b 5, #5, b9, #9

Suspended Chords:

The third of the chord is raised to a fourth.

Chord Family:

Which "family" the chord fits into.

Major (Major 6th, 7th, 9th chords)

Minor (Minor 6th, 7th, 9th chords)

Dominant (Dominant 7th, 9th, 13th chords)

Scales

You should be able to construct and fluently play the various scales:

Major

Minor (Harmonic, Melodic, Natural)

Chromatic

Pentatonic

Diminished

Whole-Tone

Texture and Color

Django's guitar style has three main textures: single string melodic lines, octaves, and chordal passages of two or more notes. This is similar to what Wes Montgomery developed twenty years later. Wes usually started out in single notes, went to octaves, and ended with chords, not often interchanging these different textures. Django employed all these sounds to suit an individual passage, to build tension or reach a climax, all within the course of a single chorus.

Django used two more effects to create a different sound. The first is harmonics, both natural and artificial. Many of his songs end on a chord of three or four natural harmonics at the 5th, 7th or 12th fret. The opening solo to "Anges" in G is an example of the way he used artificial harmonics. The other effect is the use of the open strings to create unison doublings. "Dinah" (mm. 48-50) is an example of this.

Django was a master of nuance and tone color. It is this kind of personal touch that gives a player an individual sound. Django developed great subtlety on the acoustic instrument that could not be transferred to the electric guitar. His style was best suited to the sensitivity of the acoustic guitar. He extracted different shades of tone to punctuate individual phrases. He had a unique way of ending a note with an upward glissando. Many guitarists do the same thing, but most do so in a downward direction. Rather than attempt to describe the sound of Django's guitar, I suggest that you go directly to the source and listen to the many recordings that are available.

If Django's left hand was incredible, his right should not be thought of in any lesser terms. It was the combination of the two that gave Django his amazing technique. He was fluent with both plectrum and finger-style playing.

Tools of the Improviser

In this section I will attempt to give you some idea of how the improviser chooses what notes to play.

Arpeggios

An arpeggio is a broken chord. Instead of playing all the notes of a chord at once, play them separately, one at a time. Any note of the chord formula is called a *chord tone*.

This makes up the bulk of the musical material in Django's style. I stated earlier that there are not many purely scale passages to be found in Django's solos. What you do find is an abundance of arpeggios.

I am amazed at the velocity with which Django could play different arpeggios. Arpeggios are difficult on the guitar, especially compared to those on keyboard and wind instruments. The key to their execution on the guitar lies in the choice of fingering. I am not sure how Django played them, considering that he generally used only two fingers.

Major

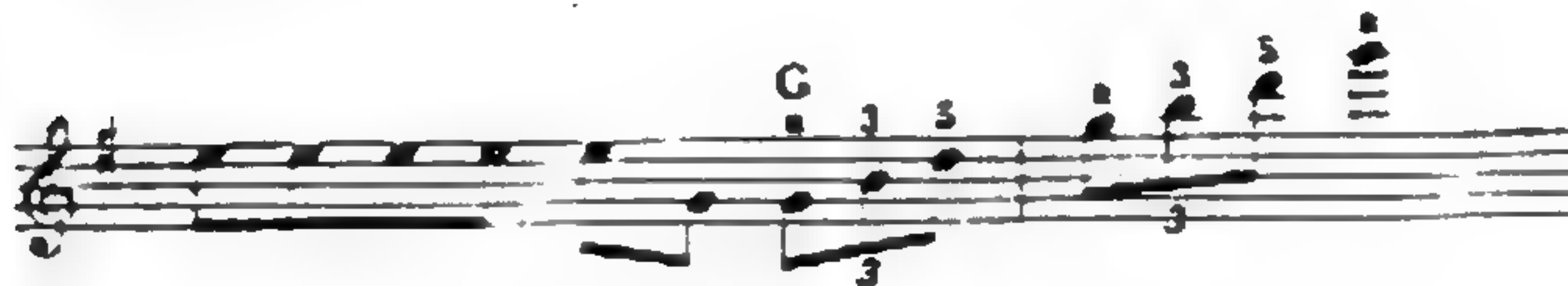
1. "It Don't Mean A Thing." measure 19



2. "After You've Gone." measure 12



3. measure 16



4. measure 22



5. "Shine." measure 4



6. "Undecided." measure 16



7. measure 31



8. "Nights II." measure 21



1. "Dinah," measure 7



2. "It Don't Mean A Thing," measure 8



3. measure 24



4. "After You've Gone," measure 5



5. "The Sheik of Araby," measure 21



6. "You Rascal You," measure 4

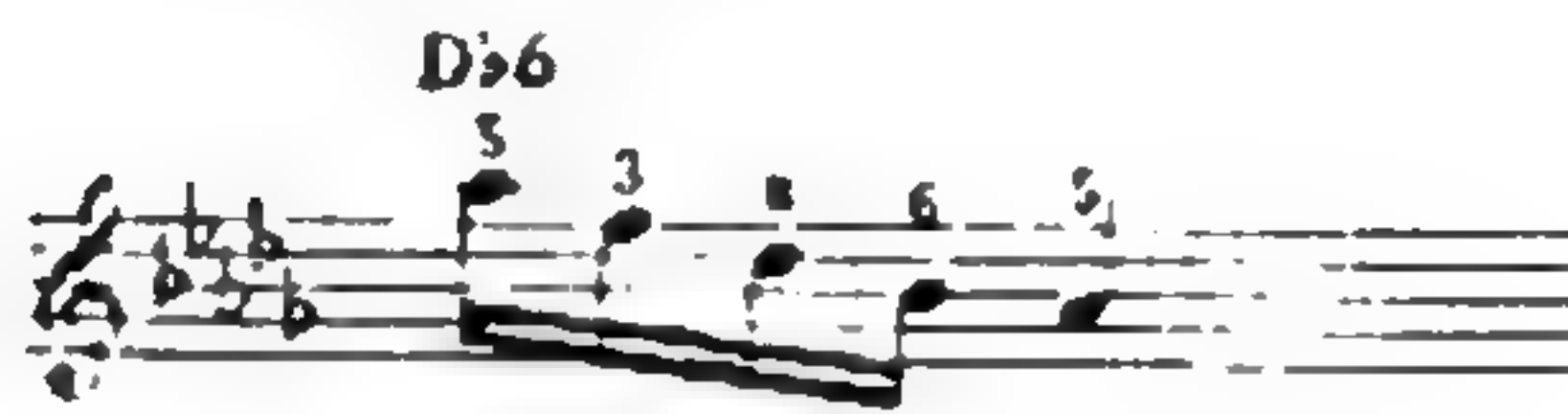


7. second solo, measure 2



* See section on ornaments.

8. "Finesse," measure 5



9. "Don't Worry 'Bout Me," second solo, measure 8



Major 7th

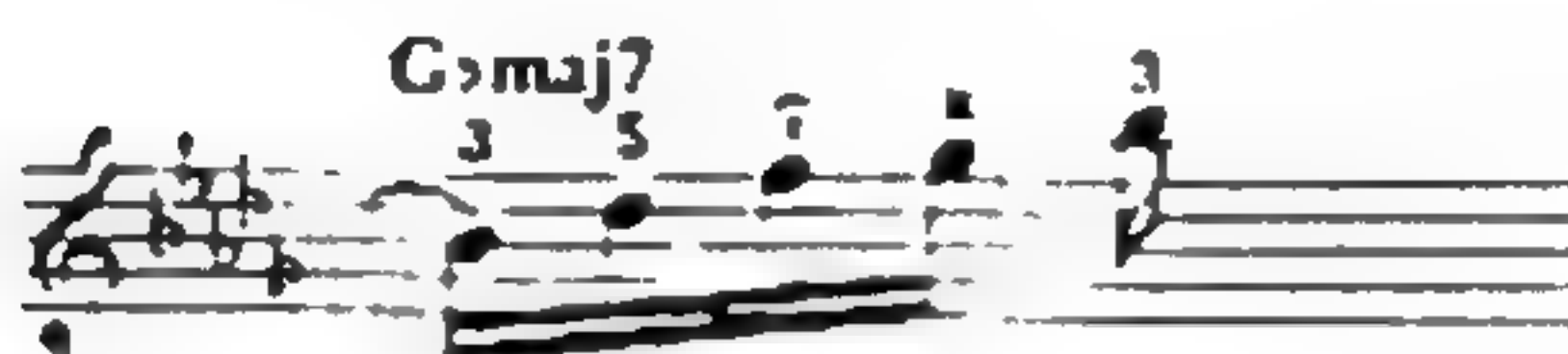
1. "Undecided," measure 27



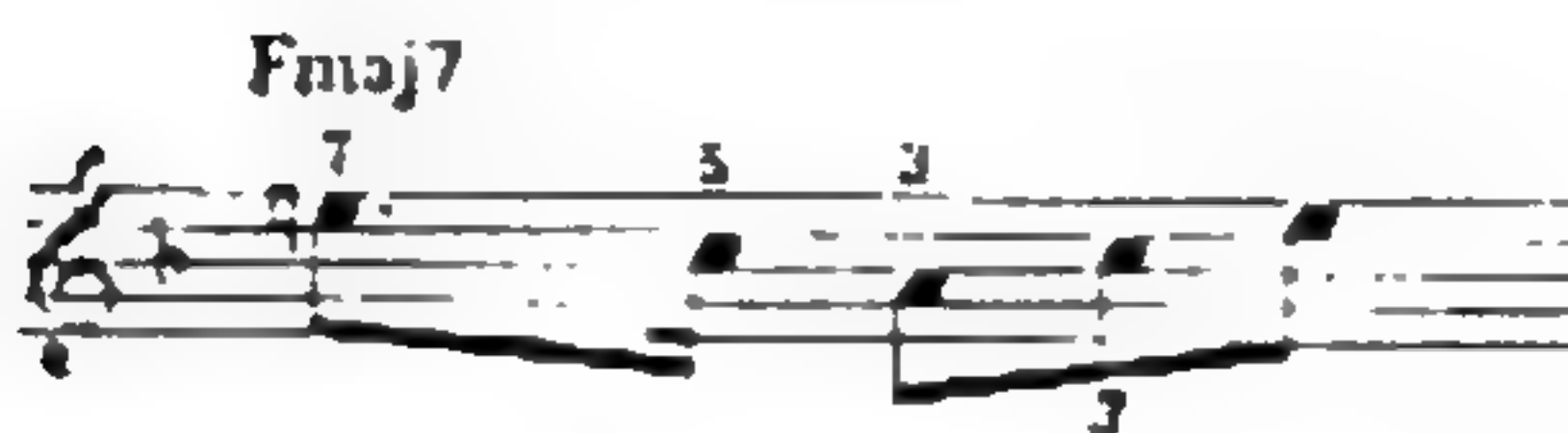
2. "Don't Worry 'Bout Me," measure 23



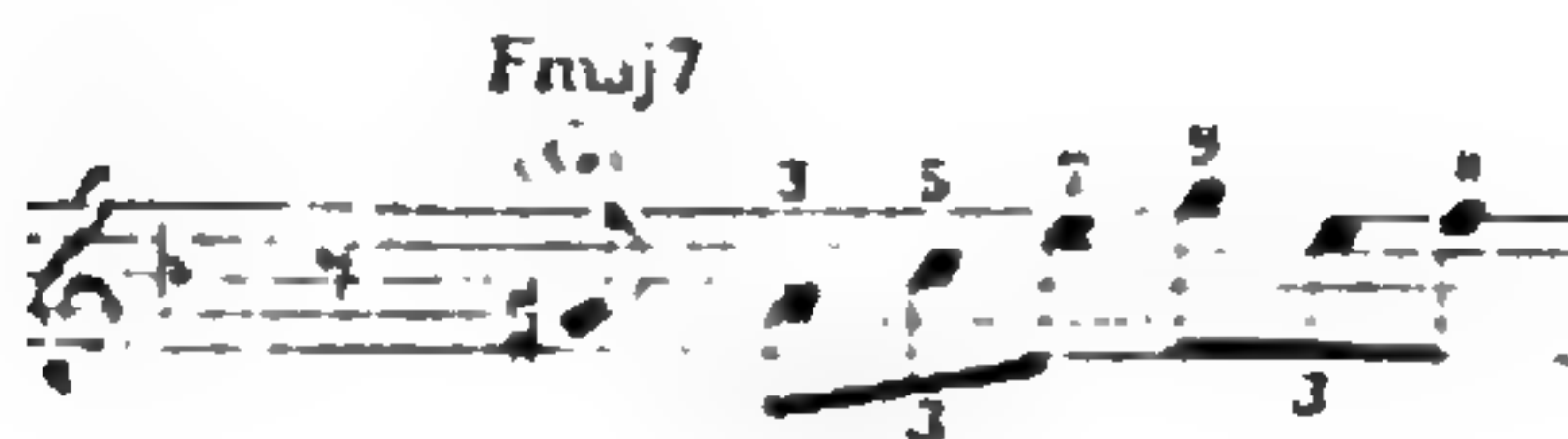
3. second solo, measure 8



4. "Nugues II," measure 28



5. measure 29



1. "Don't Worry 'Bout Me." measure 23



2. "Nuages 1." measure 27

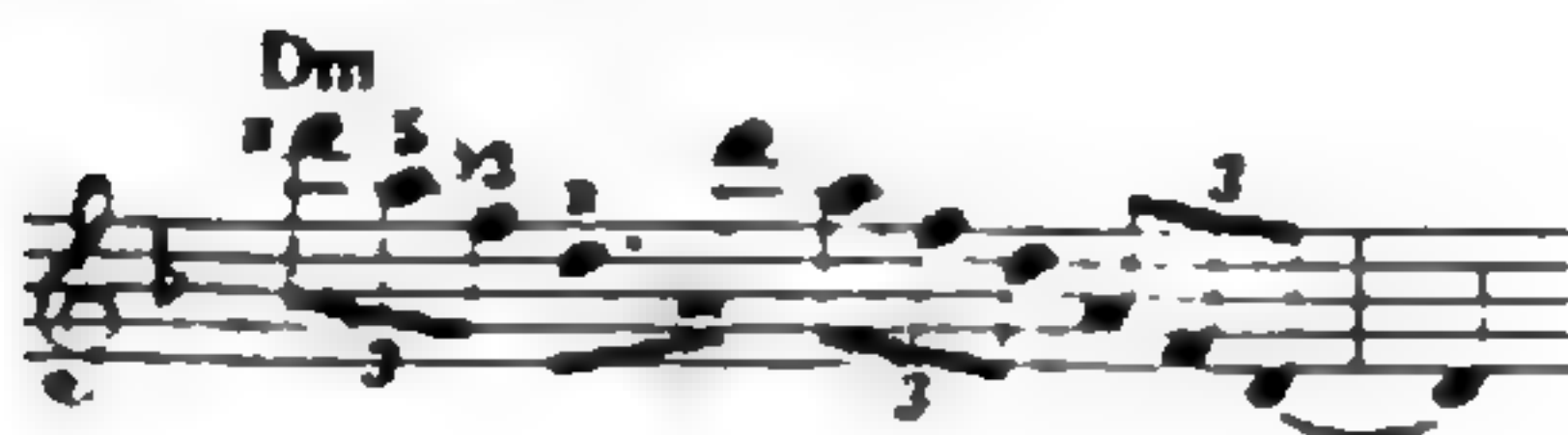


Minor

1. "Dinah." measure 25



2. "Blue Drag." measure 8



3. measure 12



4. "Chasing Shadows." measure 22

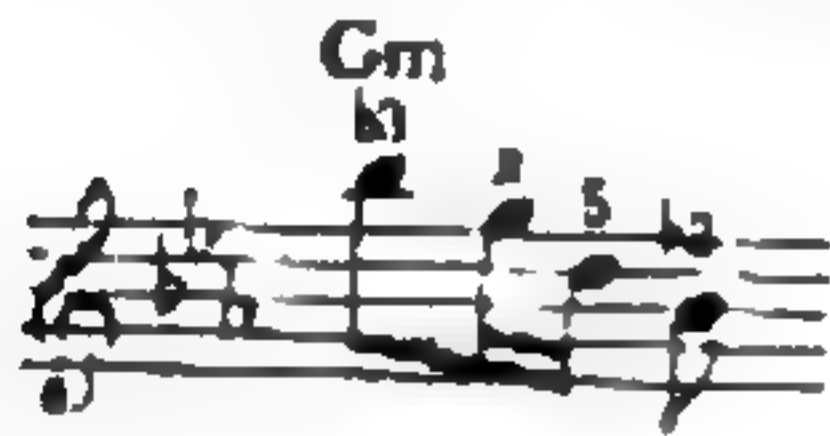


5. "After You've Gone." measure 28

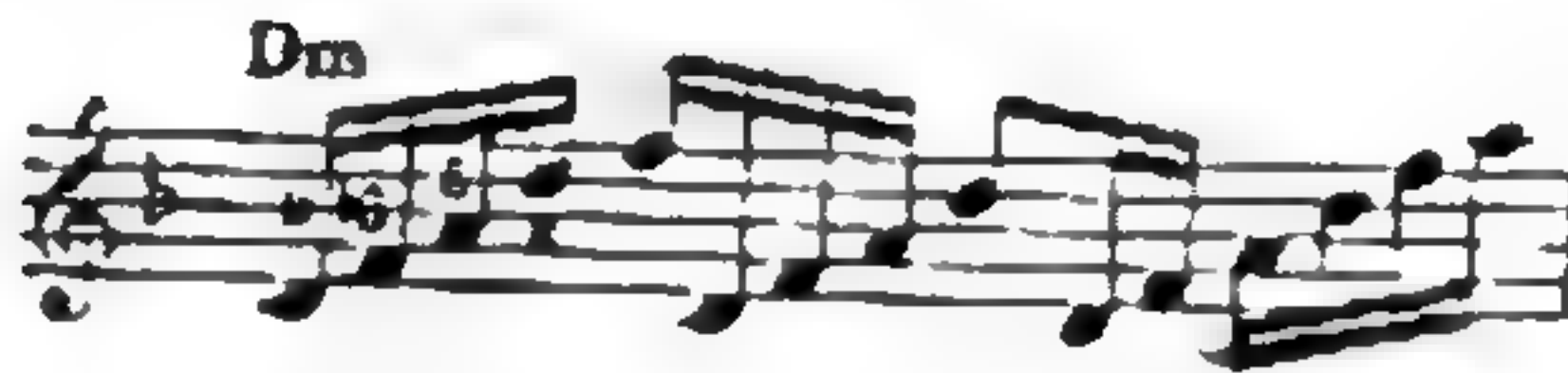


• See section on ornaments.

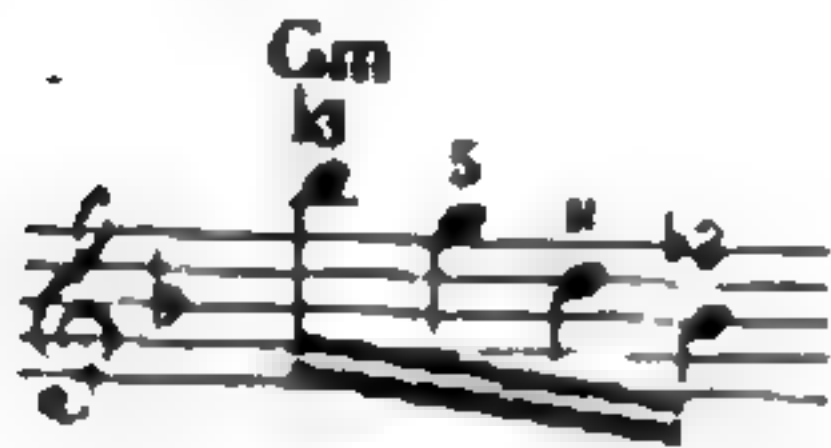
6. "Georgia On My Mind," measure 23



7. "In a Sentimental Mood," measure 11



8. measure 21

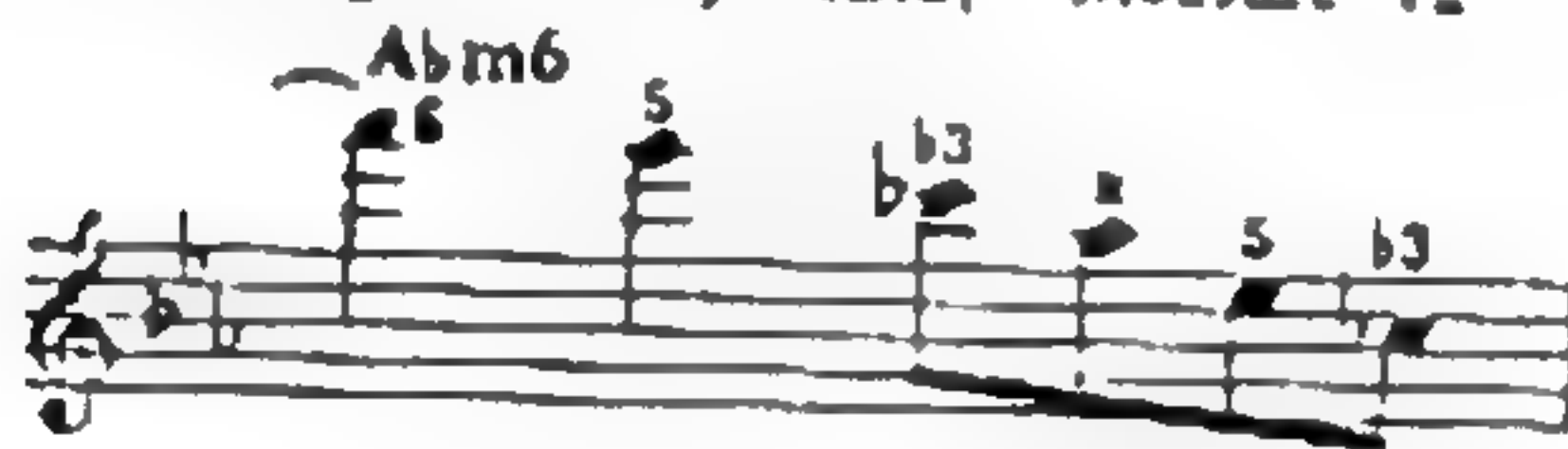


Minor 6th

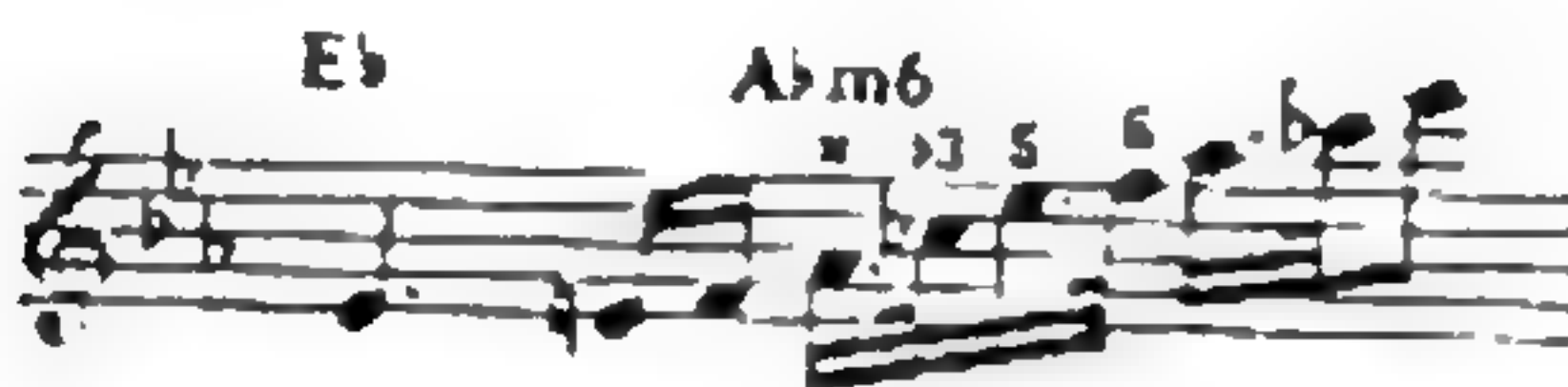
1. "Blue Drag," measure 17



2. "Georgia On My Mind," measure 12



3. measure 15



4. "In A Sentimental Mood," measure 15



5. "Don't Worry 'Bout Me," second solo, measure 2



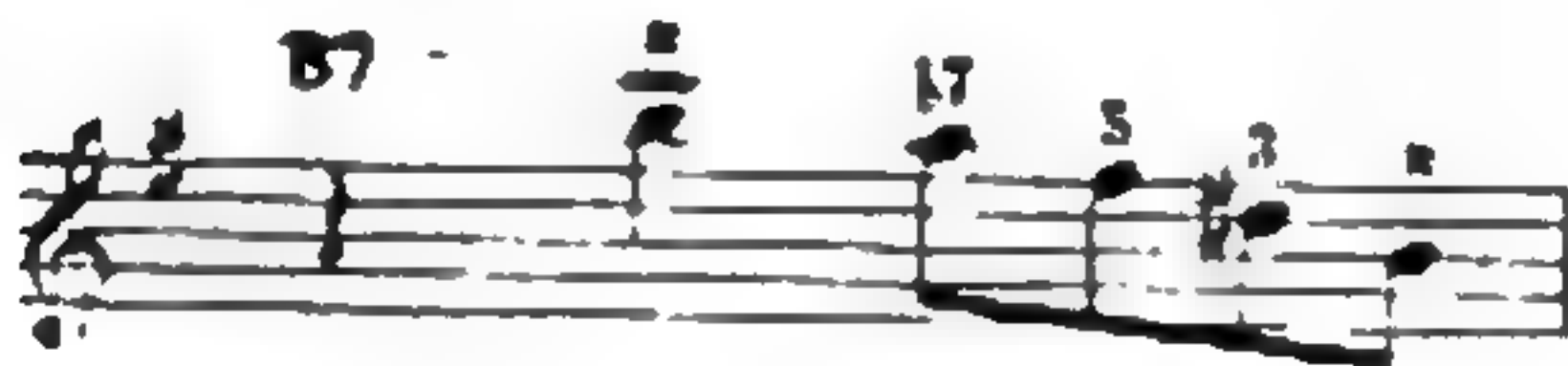
1. "Dinah," measure 28



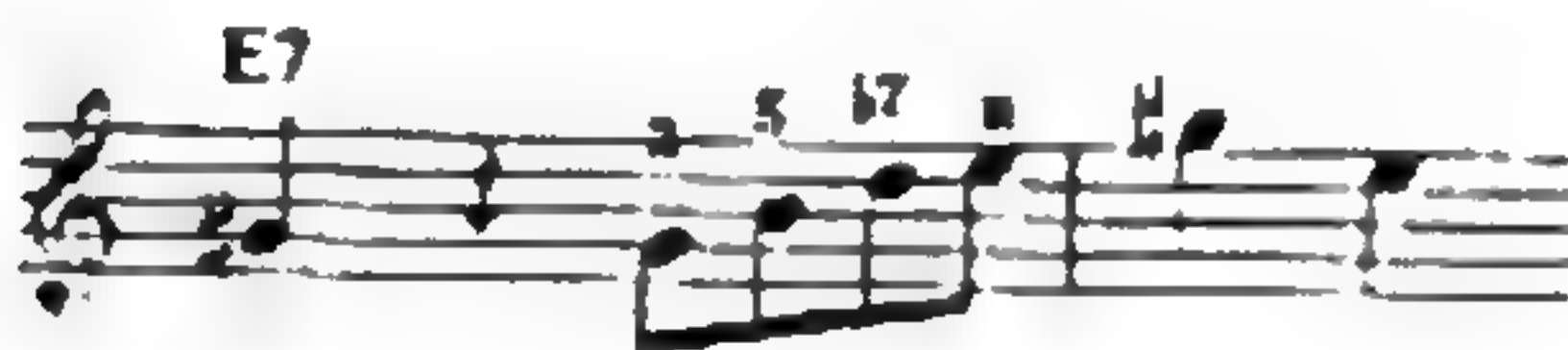
2. "It Don't Mean A Thing," second solo, measure 7



3. "After You've Gone," measure 31



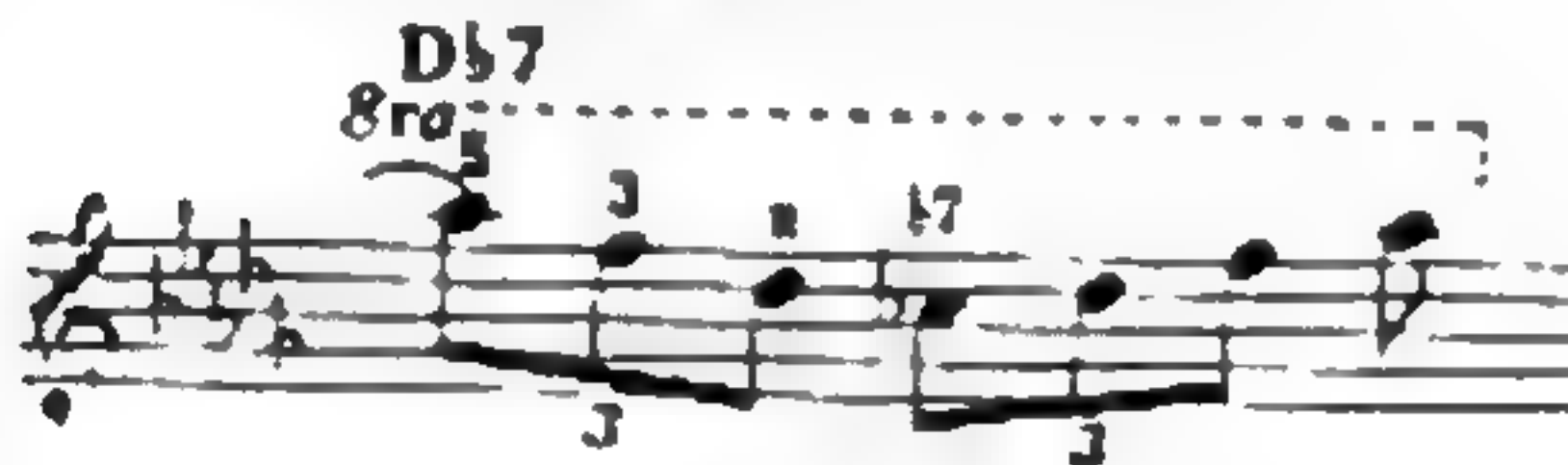
4. "Shine," measure 21



5. "You Rascal You," second solo, measure 14



6. "Don't Worry 'Bout Me," measure 21



7. "Nuages I," measure 22



Dominant 9th

1. "Dinah," measure 9



2. measure 27



3. measure 41



4. "After You've Gone," measure 9



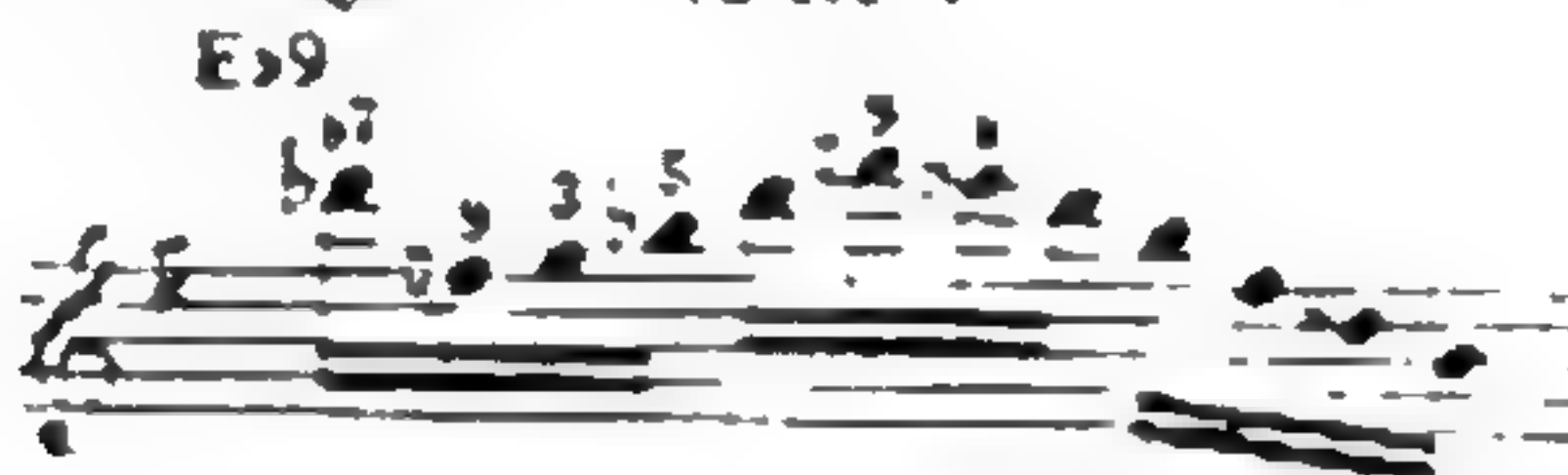
5. "Undecided," measure 1



6. measure 11



7. "Nuages I," measure 17



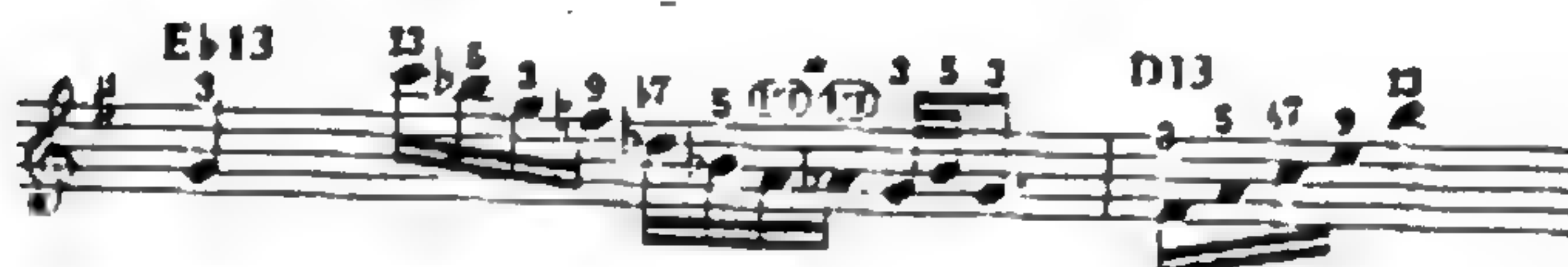
1. "After You've Gone," measure 10



2. "Don't Worry 'Bout Me," second solo, measure 7



3. "Nuages I," measure 6



4. "Nuages II," measure 2

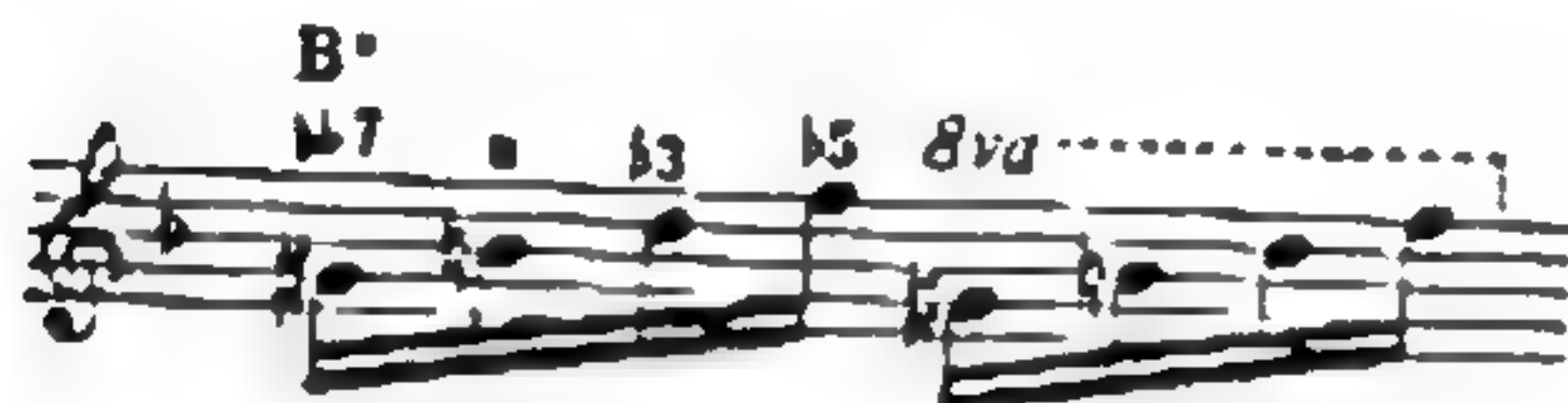


5. measure 22



See section on Connecting Chord Tones.

1. "Blue Drag," measure 7



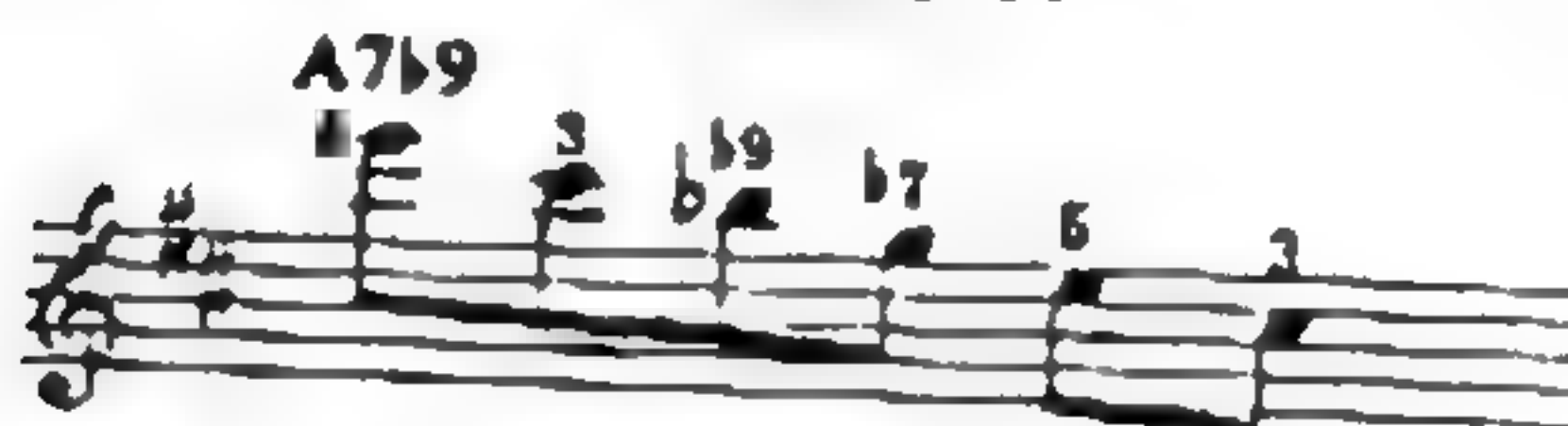
2. measure 22



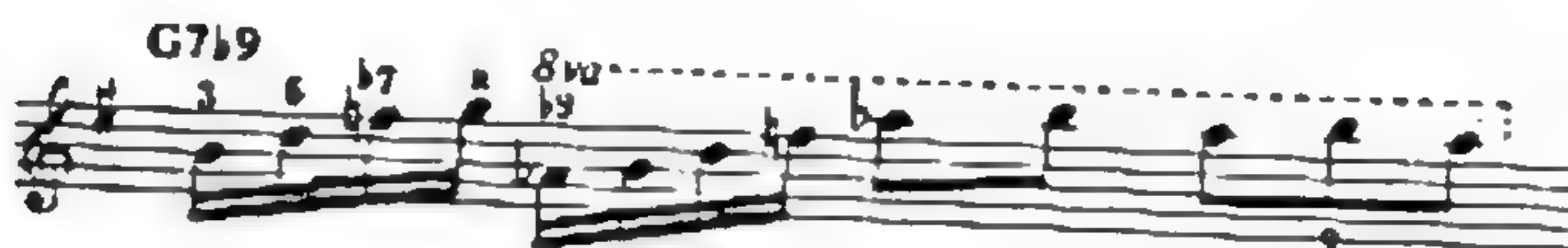
3. "It Don't Mean A Thing," second solo, measure 6



4. "Undecided," measure 14



5. "Nuages I," measure 22



6. "Nuages II," measure 3



7. measure 10



8. measure 23



Connecting Chord Tones

There are three basic ways to connect chord tones:

Chord Tone to Chord Tone

This means simply moving directly from one chord tone to another. All arpeggios fall into this category.

Scalewise

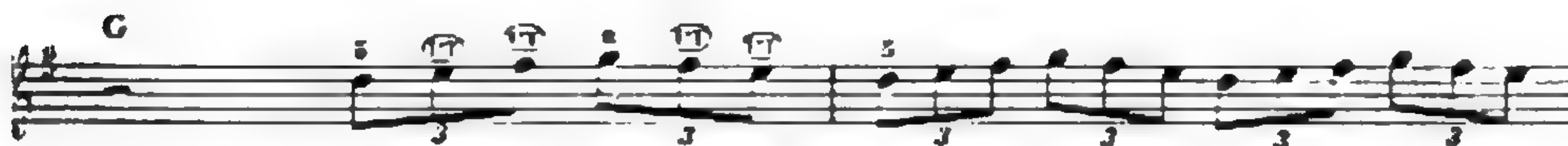
You may fill in the notes of the scale between two chord tones. The notes between chord tones are called *passing tones* (PT). Note that it is most common for passing tones to fall on a weak beat or the weak part of a beat. Chord tones usually fall on the strong beat or strong part of a beat.

Scalewise Passing Tones (PT)

1. "Dinah," measure 16



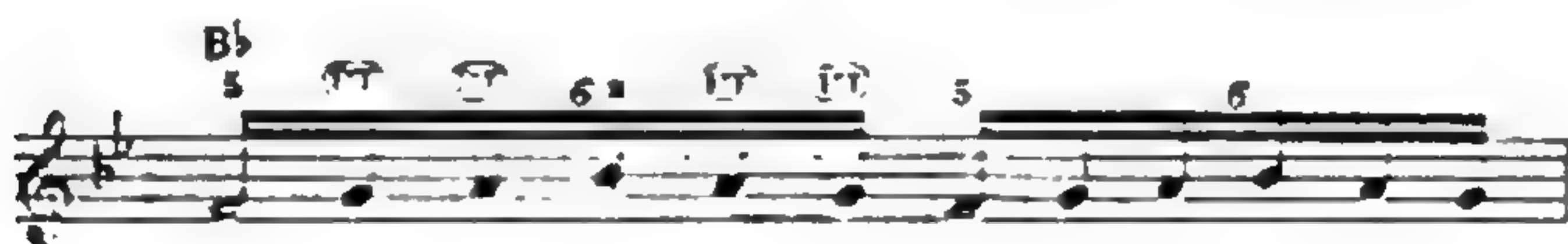
2. measure 61



3. "Georgia On My Mind," measure 3



4. "The Sheik of Araby," measure 16



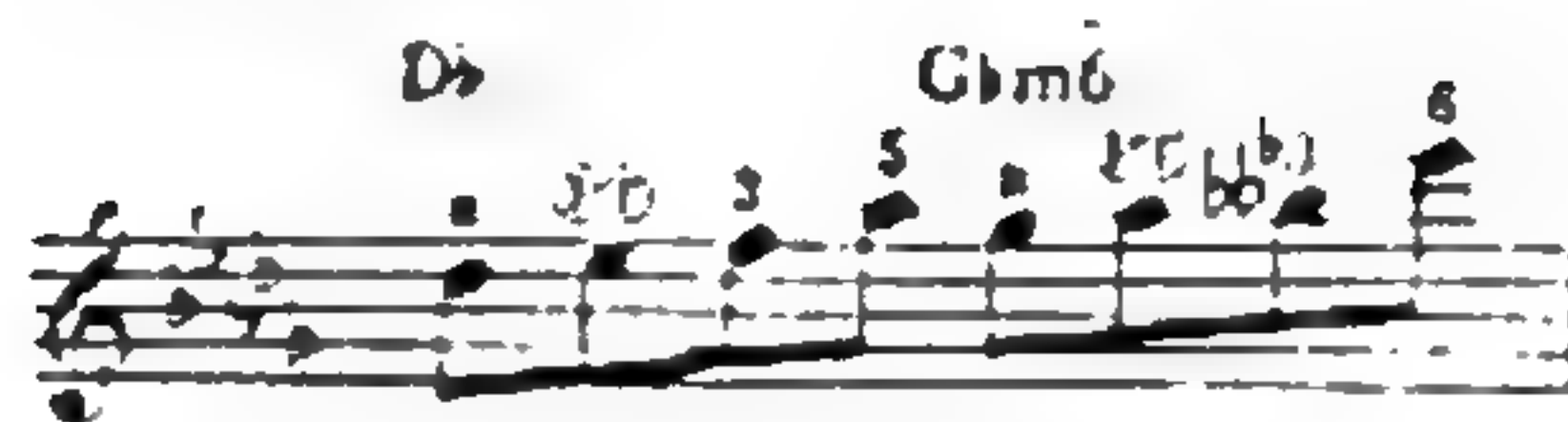
5. "You Rascal You," measure 14



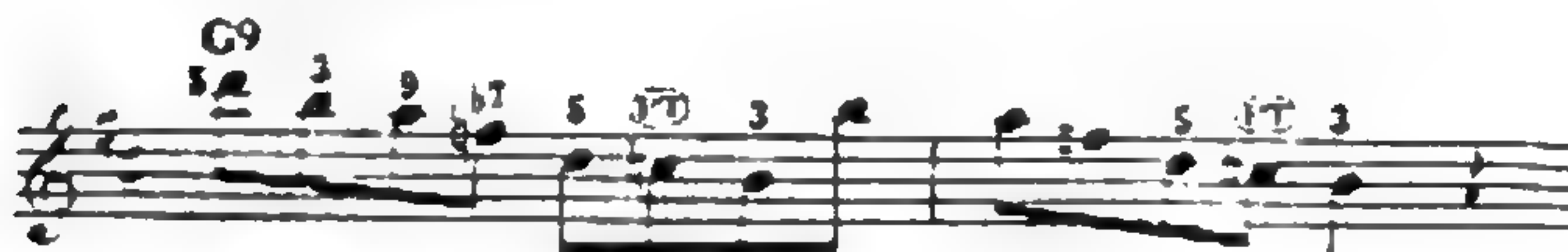
6. "Finesse," measure 9



7. measure 13



8. "Undecided," measure 35



Chromatically

You may play the notes of the chromatic scale between any two chord tones. The most common are:

root to \flat 7th (see examples 2,3,4,8)

3rd to 9th (see examples 1,3,4,8)

Also common are:

3rd to 5th (examples 9,10)

5th to 3rd (examples 6,7)

5th to \flat 7th (example 5)

9th to 3rd (example 5)

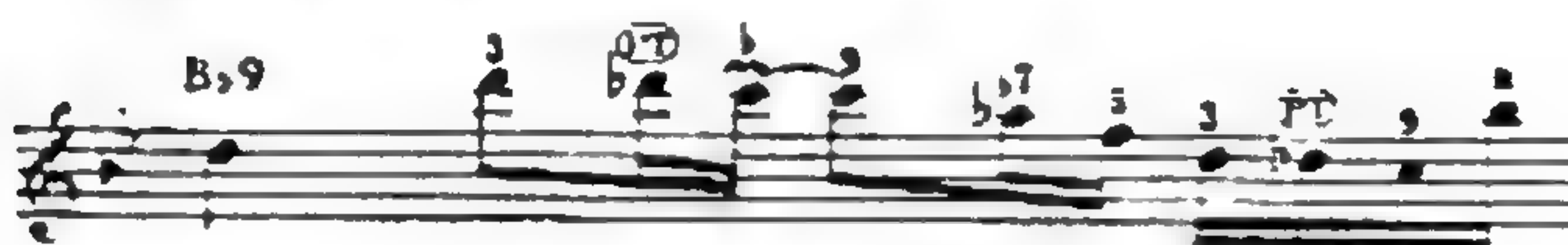
9th to root (example 3)

root to 9th (example 5)

Passing tones frequently lead from a chord tone of one chord to a chord tone of another. See example 3, in which the root of an A minor chord descends chromatically to F \sharp , the third of a D major chord.

Chromatic Passing Tones

1. "It Don't Mean a Thing," measure 9



2. "Shine," measure 11



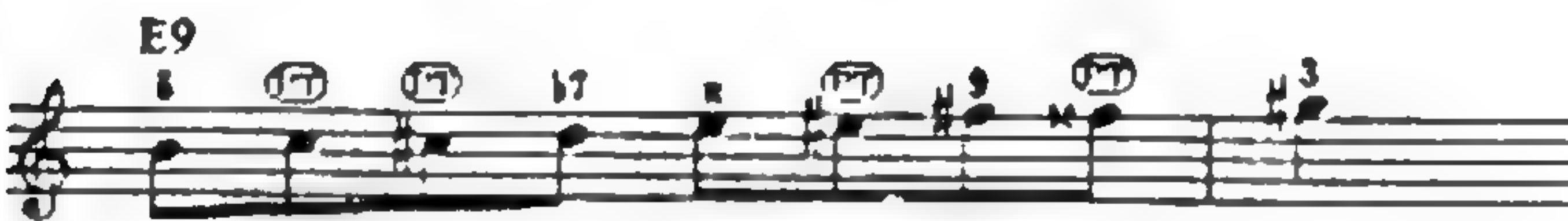
3. measure 13



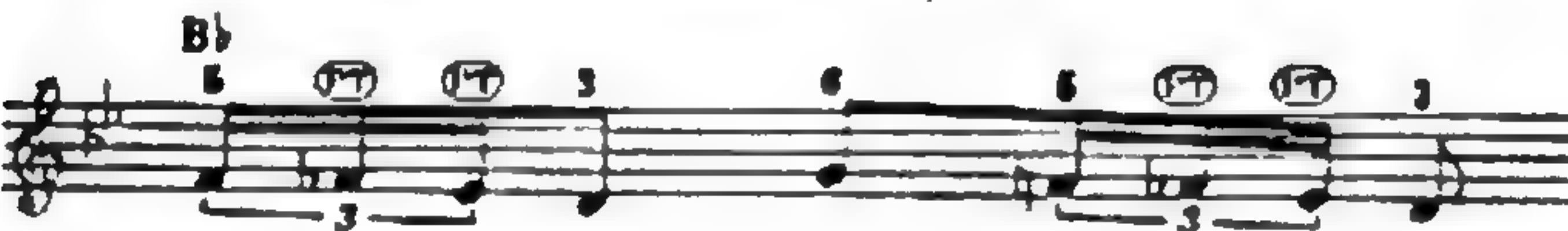
4. measure 41



5. measure 53



6. "The Sheik of Araby," measure 4



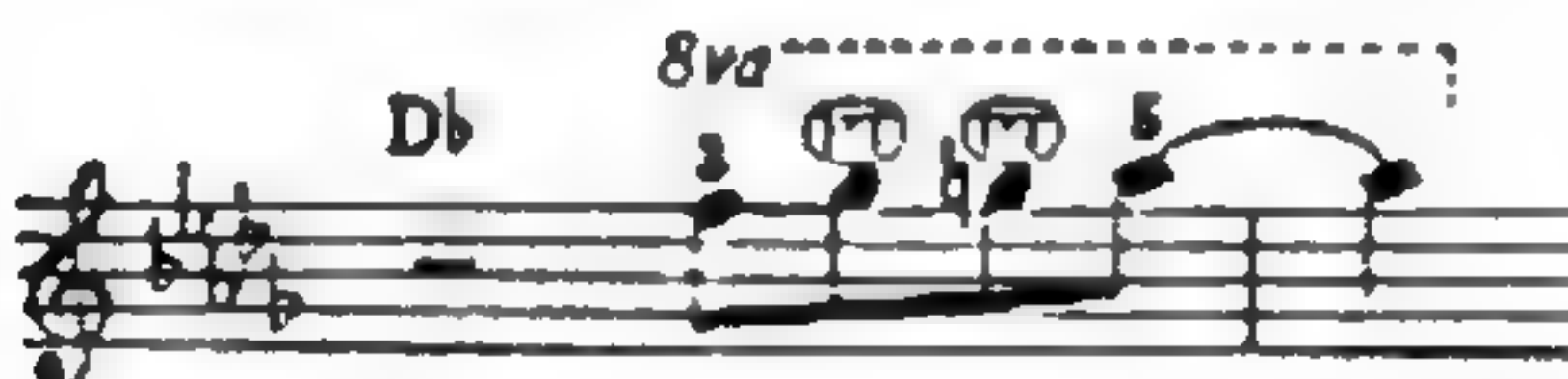
7. "You Rascal You," measure 8



8. "Undecided," measure 29



9. "Don't Worry 'Bout Me," measure 20



10. second solo, measure 5



Chromatic Glissando

Django used the chromatic glissando with great effect. It is amazing how he executed them so perfectly. He coordinated his left hand and his right hand in such a way that each time he picked the string he would move one fret. At the same time, he was doing a tremendously fast tremolo with his right hand.

The use of four half-steps descending in this manner occurs frequently in Django's music.

CHARTERED CHURCH (four half-steps)

2. "Shine," measure 5

[illegible]

3. "The Sheik of Araby," measure 24

4. "You Rascal You," measure 6

[illegible]

5. measure 10

6. Second solo, measure 13

7. Second solo, measure 28

Second staff of music, continuing the melody. The key signature changes to E-flat major (two flats). The notation includes a 3-measure rest and a key signature change to E-flat major (Ebm).

8. "Nuages I," measure 7

D7b9 (anticipate G)



17 18

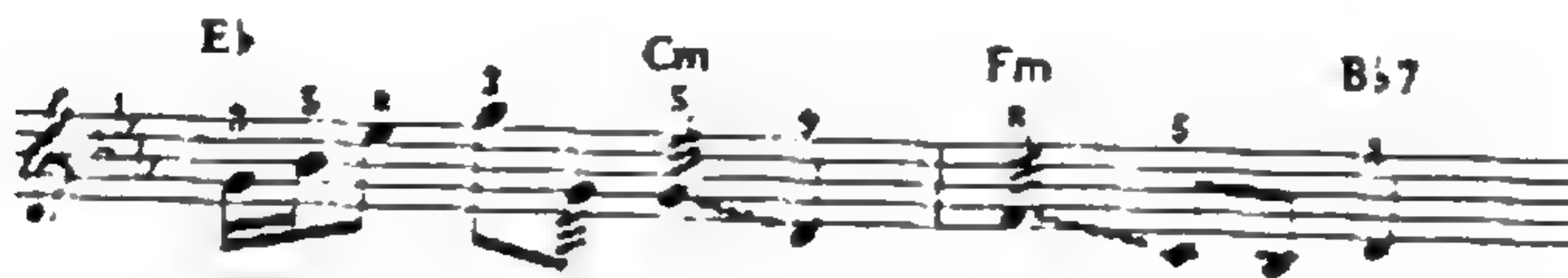
5 7

G

the G-sharp to F-sharp.

Django also used the chromatic glissando over very long intervals.

1. "Chasing Shadows," measure 7



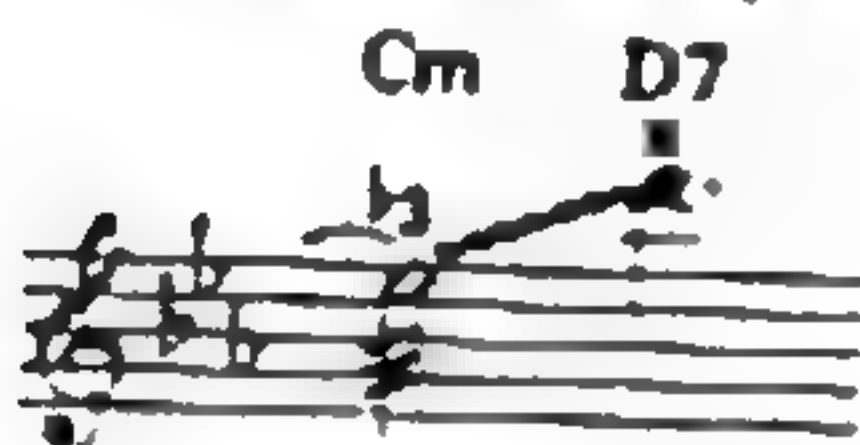
2. measure 16



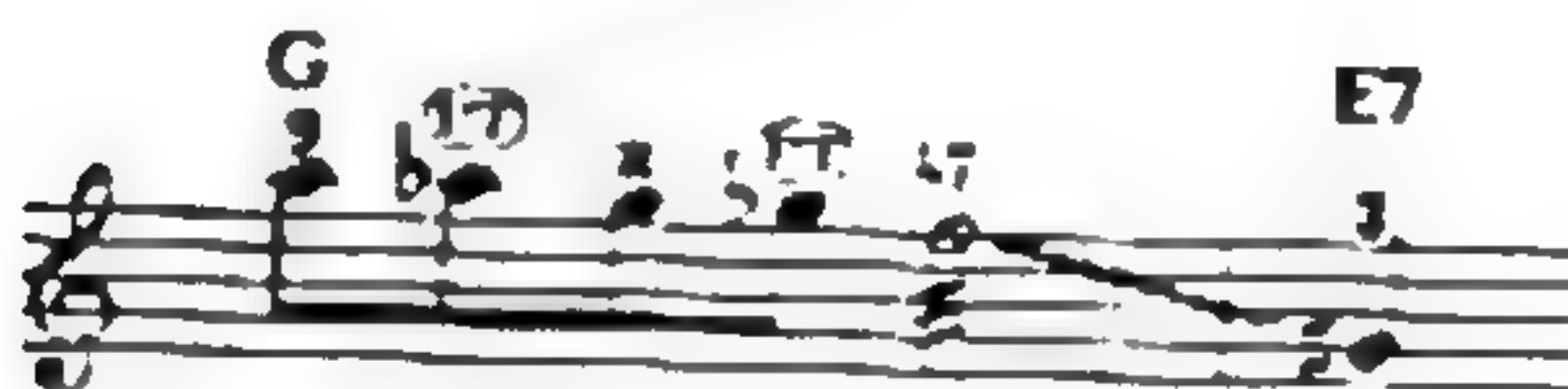
3. measure 20



4. "Georgia On My Mind," measure 22



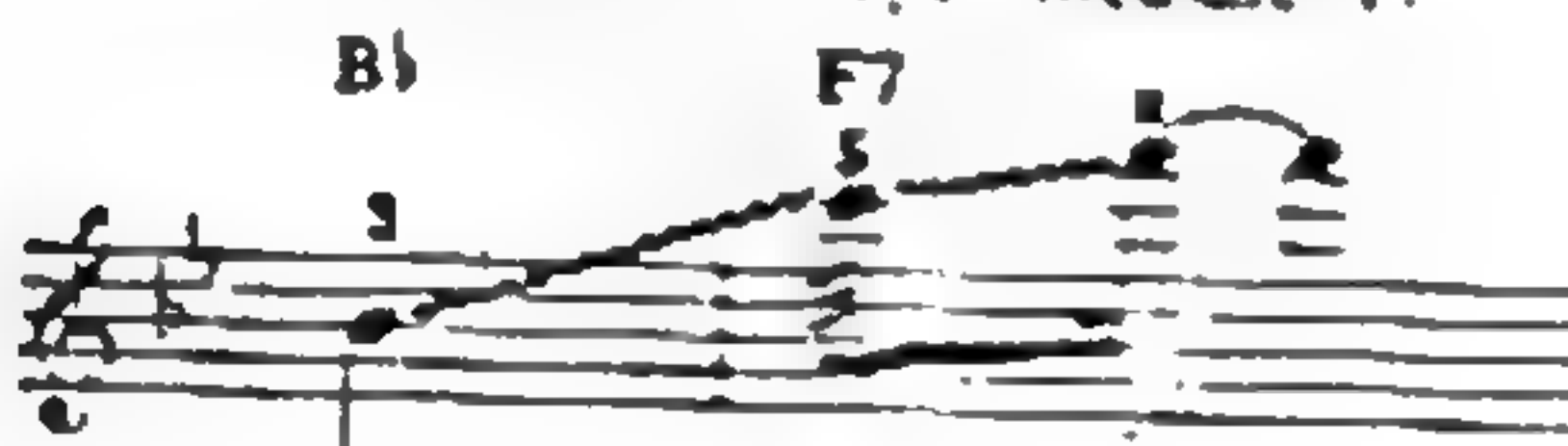
5. "Shine," measure 21



6. "In a Sentimental Mood," measure 35



7. "The Sheik of Araby," measure 17



8. "Don't Worry 'Bout Me," second solo, measure 1



Additionally, any combination of the previous three methods may be used. This is something Django did a great deal.

1. "Georgia On My Mind," measure 11



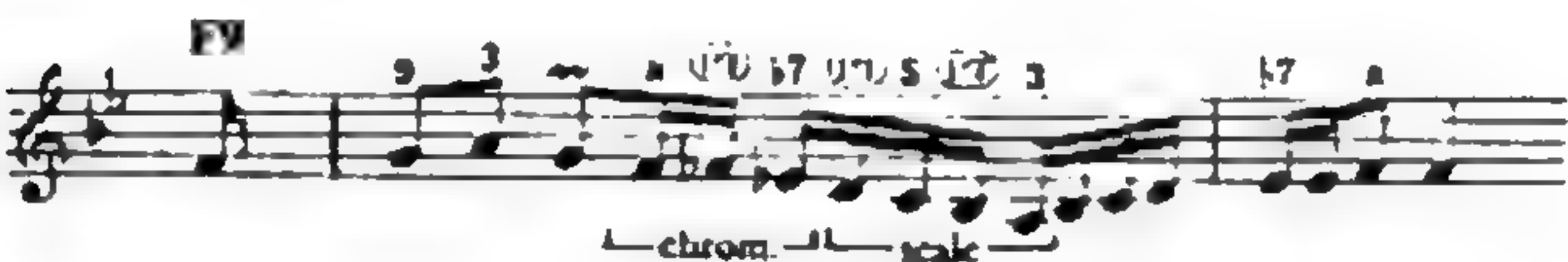
2. "In A Sentimental Mood," measure 34



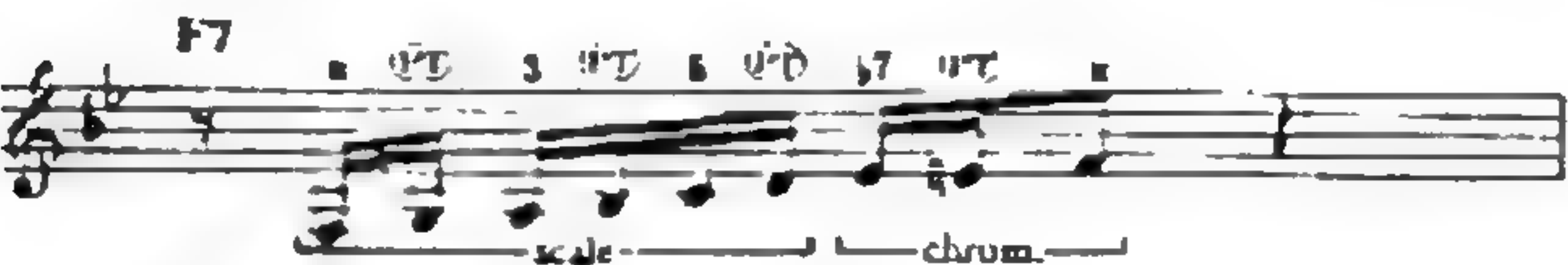
3. measure 36



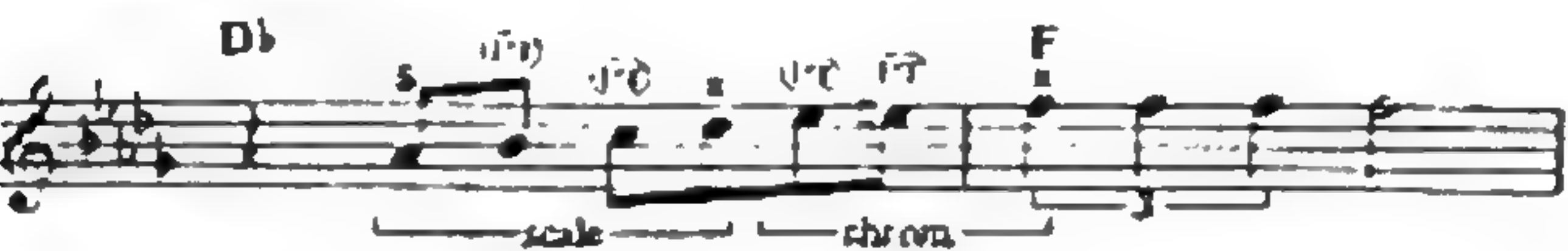
4. "The Sheik of Araby," measure 1



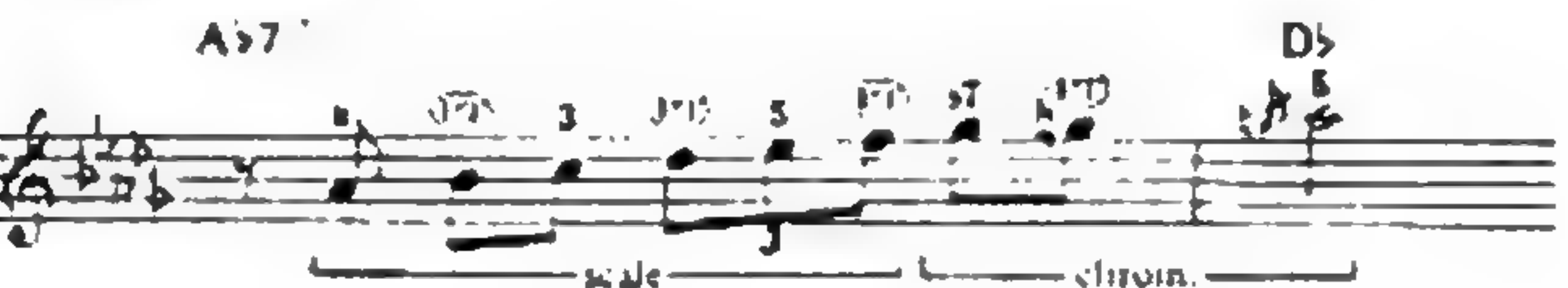
5. measure 15



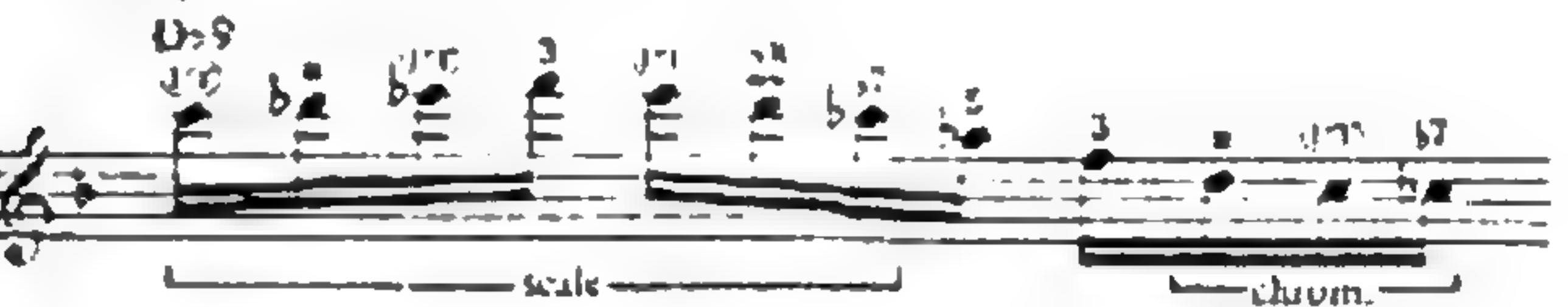
6. "Don't Worry 'Bout Me," measure 4



7. measure 30



8. "Nuages II," measure 6



Ornaments

Django created additional interest by playing around the basic chord tones in several different ways.

The Trill (~)

This figure means to play the chord tone first, then hammer-on one scale degree above the chord tone, then pull-off to the chord tone again. An accidental above the trill sign means that the scale degree above the chord tone is altered. It will still be either a half step or a whole step above the original chord tone.

1. "Chasing Shadows," measure 3



2. "After You've Gone," measure 8



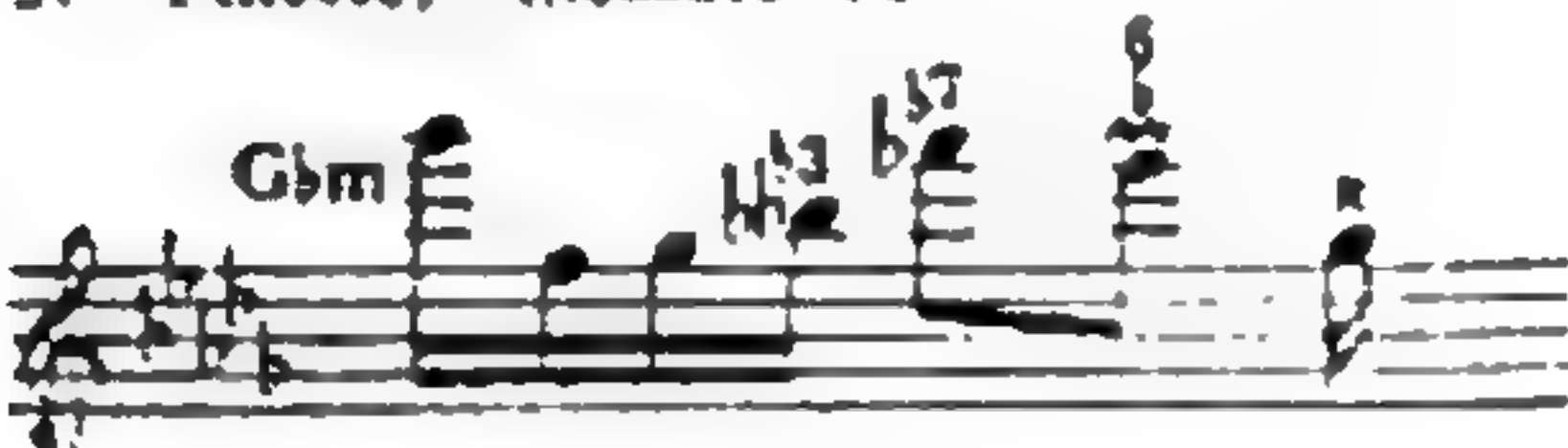
3. "Shine," measure 6



4. "The Sheik of Araby," measure 5

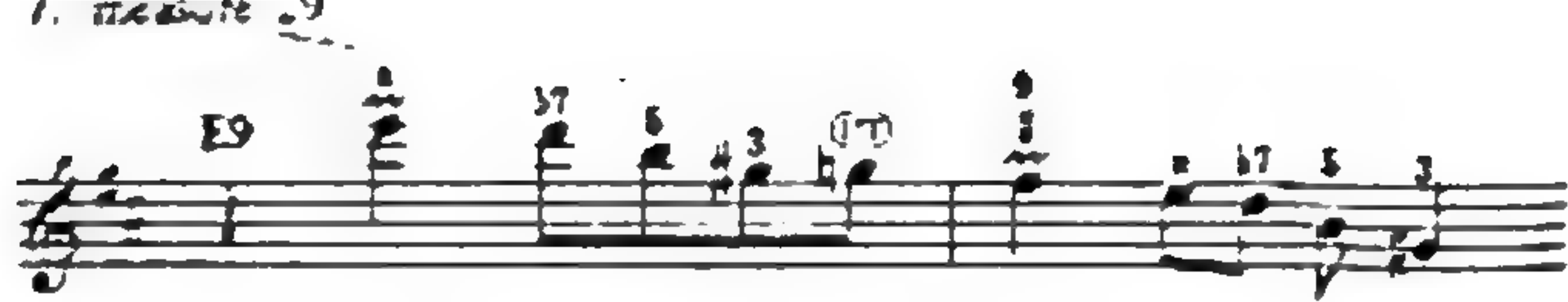


5. "Finesse," measure 10



6. "Undecided," measure 1





B. "Nuages II." measure 28



Bending Notes (B)

Django only used bends of a half step. He would approach a chord tone from a half step below it, and bend that note until it sounded like the chord tone. He used the bend on any chord tone.

1. "Blue Drag," measure 1



2. "Chasing Shadows," measure 4

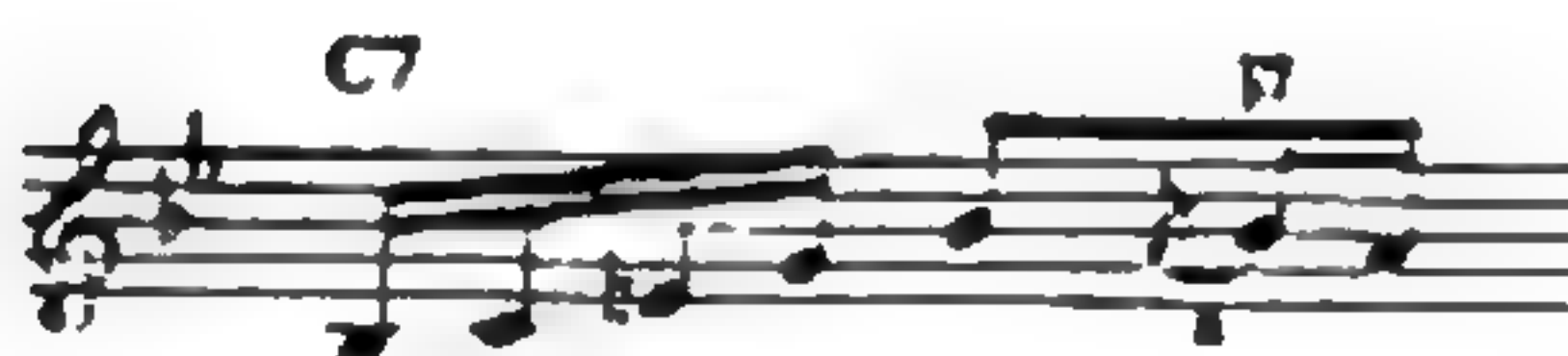




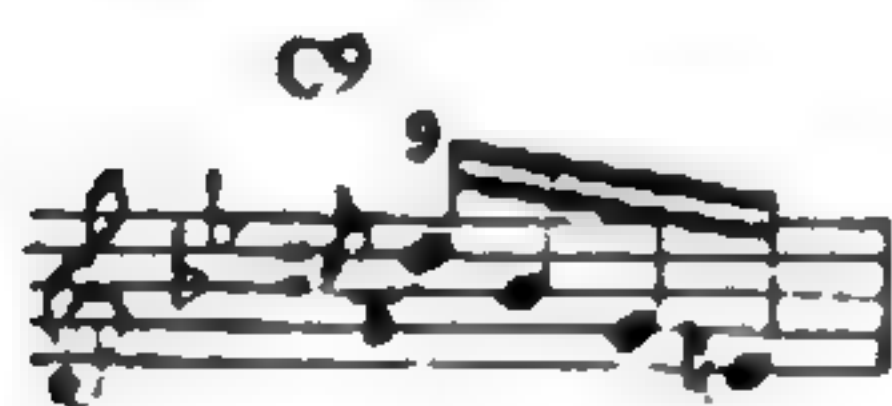
7. measure 17



8. "The Sheik of Araby," measure 14



9. measure 27



10. "Don't Worry 'Bout Me," measure 1



11. measure 31



Auxiliary Tones (Aux)

This ornaments a stationary chord tone by playing a half or a whole step above or below any chord tone, and then returning to the original tone. The chord tone needn't always be played first.

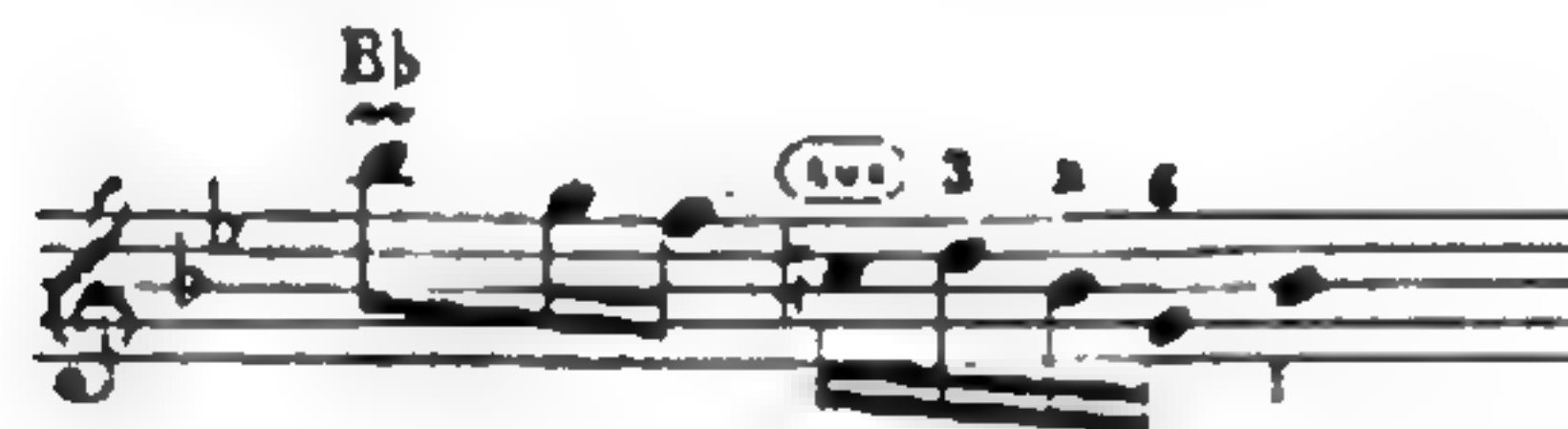
1. "Dinah," measure 23



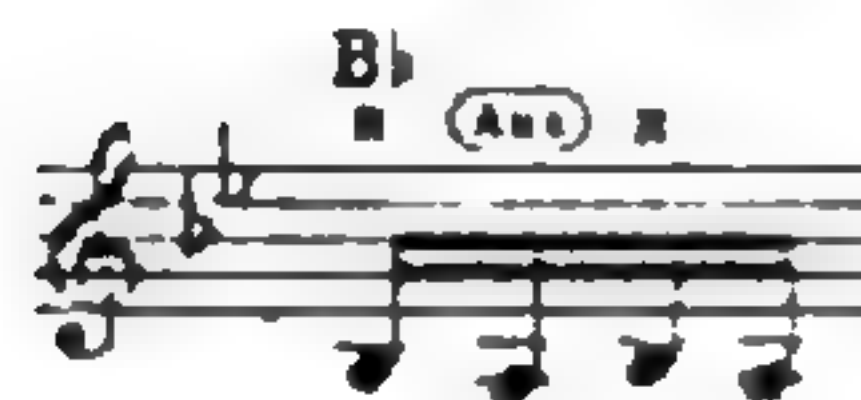
2. "It Don't Mean A Thing," measure 4



3. measure 24



4. second solo, measure 8



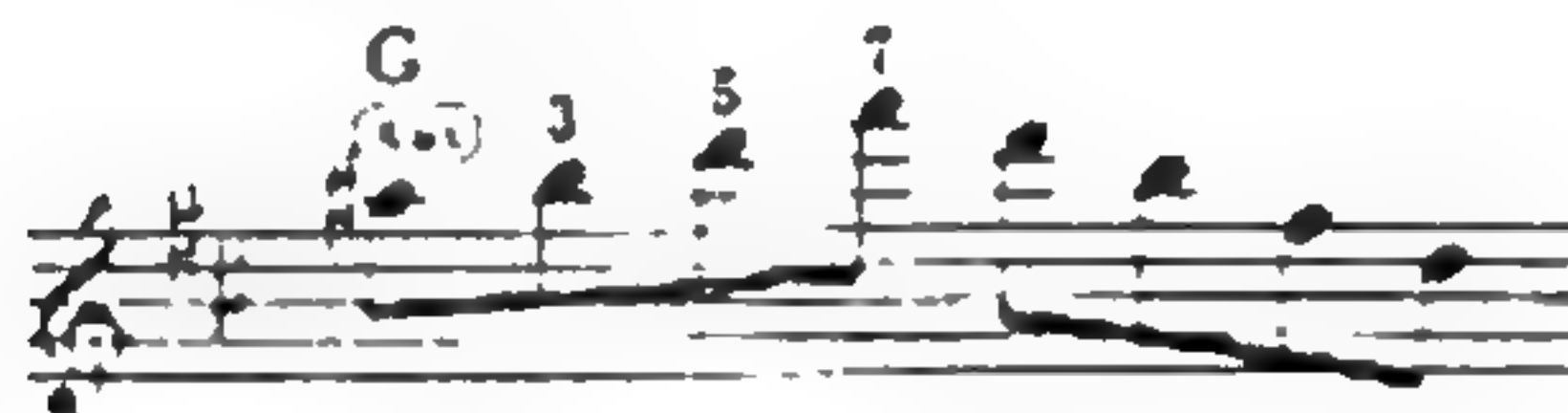
5. "Shine," measure 28



6. "Undecided," measure 9



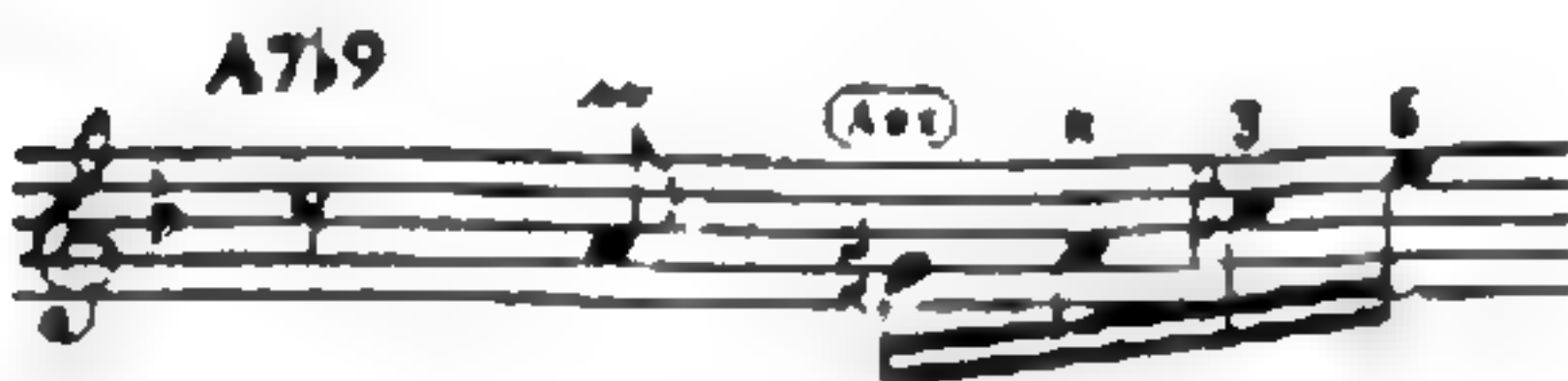
7. measure 27



8. "Nuages I." measure 13



9. "Nugget II." measure 11



10. measure 29



Surrounding Note Figure (SNF)

There is one combination used by Django that I call the Surrounding Note Figure (SNF). It consists of playing a half step below and one scale degree above any chord tone. Frequently the chord tone itself appears between the two notes of the surrounding note figure.

1. "Dinah," measure 38



2. "It Don't Mean A Thing," measure 17



3. "After You've Gone," measure 32



4. "Georgia On My Mind," measure 3



5. "Shine," measure 23



6. "In A Sentimental Mood," measure 13



7. "You Rascal You," second solo, measure 17



8. "Don't Worry Bout Me," measure 2nd



9. "Nuages II," measure 5



10. measure 8



11. measure 12



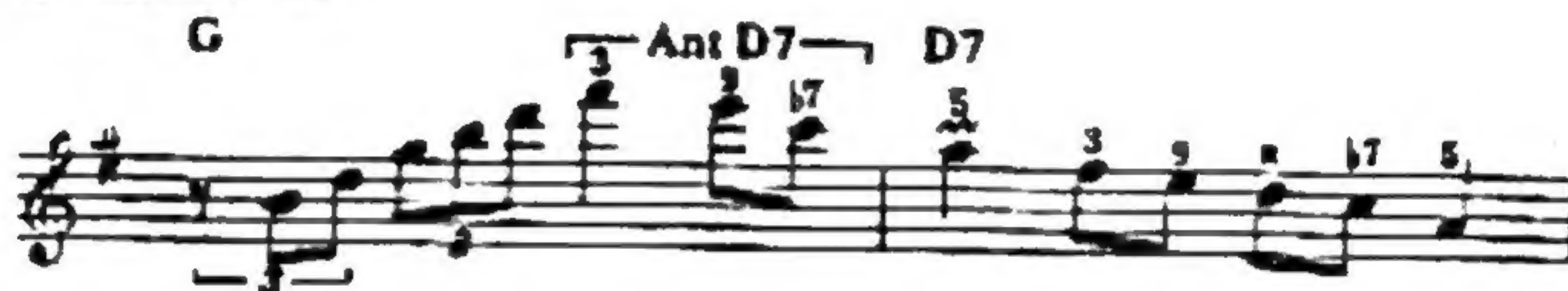
Anticipation (Ant)

The connecting figure or arpeggio often anticipates the next chord change: this gives momentum to a solo. Django always knew where he was going, and you should too. Don't get hung up on bar lines. To construct a longer melodic line you must plan ahead. Suppose you have a measure in G followed by one beginning with an Eb 7 chord. Don't just think of four beats of G, stop at the bar line, and begin to think of four beats of Eb 7. This will inhibit a smooth progression of ideas and produce too many short, choppy phrases. Try to link your ideas together through various chord changes by using a repeated figure or riff, altering the scale so it fits the next chord change, playing tones common to both chords, or anticipating the next chord change. Keeping the momentum going by connecting phrases in a flowing manner is essential to good improvisation.

1. "Dinah," measure 10



2. measure 40



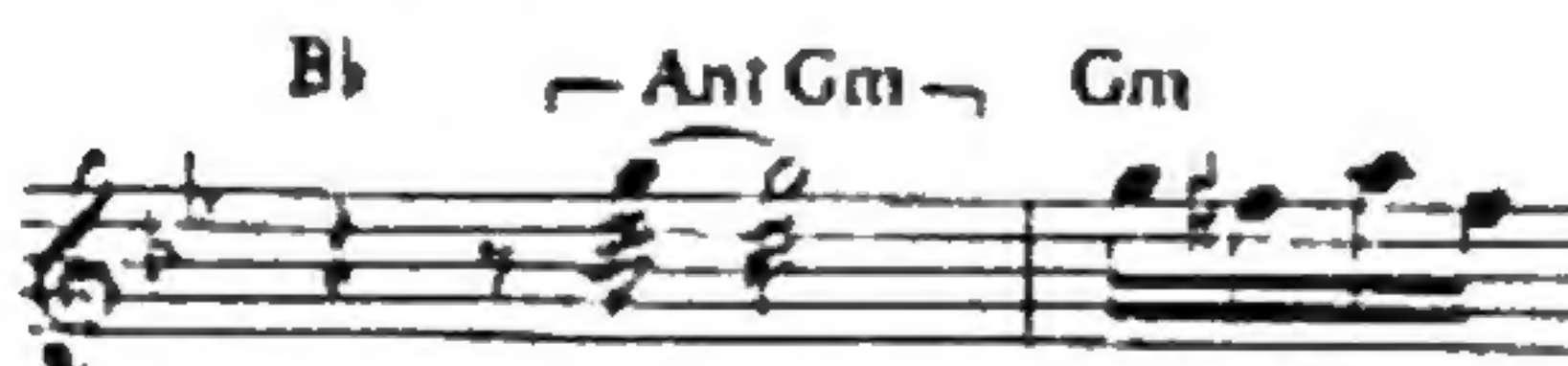
3. "It Don't Mean A Thing," measure 4



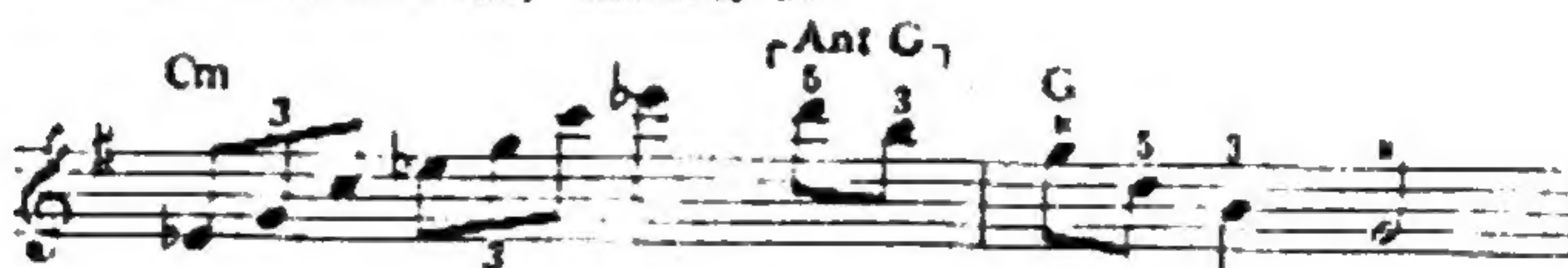
4. measure 10



5. measure 16



6. "After You've Gone," measure 29



7. "The Sheik of Araby," measure 3



8. "You Rascal You," measure 30



9. "Undecided," measure 34



10. "Nuages I," measure 15



Discography

The following is a discography of the solos I have transcribed in this book. These albums are still in print and are available in most record stores that have a selection of vintage jazz.

<i>Djangologie 2</i>	(Pathe 2C054-16002)	"After You've Gone" "Georgia On My Mind" "Shine"
<i>Djangologie 3</i>	(Pathe 2C054-16003)	"In A Sentimental Mood" "The Sheik Of Araby"
<i>Djangologie 7</i>	(Pathe 2C054-16007)	"You Rascal You"
<i>Djangologie 8</i>	(Pathe 2C054-16008)	"Finesse"
<i>Djangologie 18</i>	(Pathe 2C054-16018)	"Nuages" (for unaccompanied guitar solo)
<i>Django 1934</i>	(Vogue CLD 745)	"Dinah" "Blue Drag"
<i>Django Reinhardt</i>	(Archive Of Jazz FS 212)	"Nuages" (in F)
<i>Django Reinhardt Memorial Album Vol 3</i>	(Period SPL 1203)	"Nuages" (in F)
<i>Django Reinhardt— Stephane Grappelly With The Quintet of The Hot Club of France</i>	(GNP-Crescendo GNP-9001)	"Nuages" (starts in harmonics in G)
<i>Parisian Swing</i>	(GNP-Crescendo GNP-9002)	"Chasing Shadows" "Undecided" "Don't Worry 'Bout Me"
<i>Django 1935-1939</i>	(GNP-Crescendo GNP-9019)	"It Don't Mean A Thing"
<i>Django 1935</i>	(GNP-Crescendo GNP-9023)	"Chasing Shadows"
<i>Django 1934</i>	(GNP-Crescendo GNP-9031)	"Dinah" "Blue Drag"